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Published by The Art Foundation, Inc.

MAY 15-31, 1941

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ART NEWS

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VOLUME XL, NUMBER 7

MAY 15-31, 1941

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ART NEWS is published semi-monthly from October through May, monthly June through September, by THE ART FOUNDATION, INC., a non-profit membership corporation, at 136 East Fifty-seventh Street, New York, N. Y., BOARD OF TRUSTEES: Thomas J. Watson, Chairman; Mrs. J. Philip Benkart; Frank Crowninshield; Walter W. S. Cook, Secretary-Treasurer; Marshall Field; Belle da Costa Greene; Mrs. David M. Levy; Charles Rufus Morey; Mrs. Moritz Rosenthal; Mrs. William Rosenwald; Maurice Wertheim.

ENTERED as second-class matter February 5, 1909, at the Post Office, New York, N. Y., under the act of March 3, 1879. Vol. XL, No. 7, May 15-31, 1941.

SUBSCRIPTION RATES: \$4.50 per year in U.S.A.; Canada and Foreign, \$5.50 per year. Single copies in U.S.A., 25c each.

SPECIAL SUBSCRIPTION RATES FOR STUDENTS AND ARTISTS: The Art Foundation, Inc., as a non-profit corporation, makes ART NEWS available to accredited students and artists at the Special Subscription Rate of \$3.50 per year in U.S.A. Such subscriptions therefore must be placed directly (not through agents) with the CIRCULATION OFFICE, THE ART FOUNDATION, INC., 136 EAST FIFTY-SEVENTH STREET, NEW YORK, N. Y., by a recognized school, university or artists' society, and cash must accompany order. Subscriptions not received through the specified channels cannot be entered at the Special Rates for Students and Artists.

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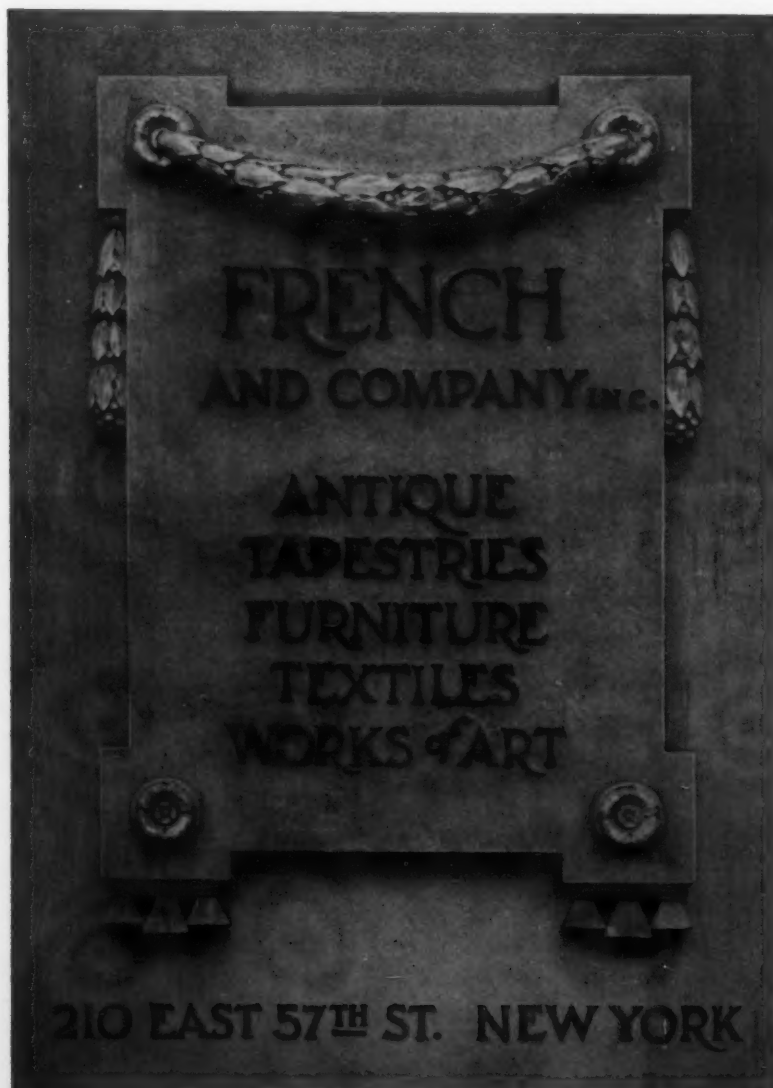
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EDITOR'S LETTERS

SIR:

Just a note to thank you for Miss Doris Brian's kind review of the Watercolor Show. It was both discerning and entertaining, which seems to be a rare combination in the art field.

My special congratulations on "wishy-washes." It is a term that ought to live forever.

Yours, etc.,

JOHN I. H. BAUR

Curator of Paintings and Sculpture, Brooklyn Museum

Brooklyn

SIRS:

I should like to answer Mr. Harvé Stein's letter in the April 15 ART NEWS.

That he finds himself astonished at some honest criticism of his work is a vivid commentary on the low estate to which American art review has fallen. American art criticism, especially as found in newspapers, usually concerns itself with back-slapping and pleasant, innocuous, and evasive commentary; but seldom does it consist of art criticism with intestinal fortitude.

The kind of art criticism I like is perhaps best exemplified by Dr. Alfred M. Frankfurter's witty review of the Corcoran's 17th Biennial Exhibition in the April 1 ART NEWS. This personal and lively interpretation gave me a real picture of this exhibition. And Dr. Frankfurter wasn't afraid to call a dull painting, dull.

I'm quite happy to say what I really like in a good watercolor. It should have the sting, the breath of a real artistic personality. It should really say something; it can be a vital and dynamic expression executed with force and impact, or it may be lyric or poetic feeling and treatment. But if it has no real creative impulses, if it creates no mood, if it makes no aesthetic contribution—why then it is mediocre and dull. I should like to remind Mr. Stein that many so-called artists are not really artists but unimaginative and shall I say "safe" practitioners of a craft—practitioners of a formula that someone taught them.

In answer to Mr. Stein's query as to my identity and artistic qualifications, the following is a brief summary: I am at present an instructor in drawing, painting, and the graphic arts at the Massachusetts School of Art in Boston. As an artist I am actively engaged in the field of graphic arts, watercolor, oil, and tempera. One of my watercolors, "Façade—1880" is now being displayed at the Brooklyn Museum's Eleventh International Exhibition of Watercolor. Another of my watercolors was recently in the Whitney Museum's Exhibition of Sculpture, Watercolor, and Prints.

My drypoint, "Saratoga Springs Victorian," received an Honorable Mention at the current 18th Annual Exhibition of American Etching at the Philadelphia Print Club.

My print, "Marlborough Street Mansion," was awarded the San Francisco Art Association Prize for Etching in 1938. My drypoint, "Abandoned

House," received the Kate W. Arms Memorial Prize in the 24th Annual Exhibition of the Society of American Etchers in 1939.

My work has been exhibited in museums throughout the country, and is also in many of their permanent collections.

I am an active artist member of the Society of American Etchers and the Philadelphia Watercolor Club.

See also *Who's Who in American Art*, *Who's Who in New England*, and *Who's Who in Massachusetts*.

Yours, etc.,

LAWRENCE KUPFERMAN

Boston

SIR:

Let me express my appreciation of the ART NEWS' splendid number on the new National Gallery. I found it most impressive in every way.

Yours, etc.,

LEONARD THIESSEN

Omaha, Neb.

The World-Herald

SIR:

The ART NEWS grows more and more wonderful—congratulations upon it!

Yours, etc.,

ANNA WETHERILL OLMSTED

Director Syracuse Museum

Syracuse, N. Y.

SIR:

As a regular reader of ART NEWS it has been my intention for some time to write and tell you how very much I like the new form and how impressed I am by the high quality of both the articles and illustrations.

Yours, etc.,

ESTHER ISABEL SEAVER

Chairman of Dep't of Art,
Wheaton College

Norton, Mass.

SIR:

I have been reading the correspondence of Messrs. Stein and Kupferman with considerable amazement, for I find it hard to understand how such importance can be attached to painting in watercolor.

There is no question but that artists themselves enjoy the informality of painting in this medium, and they do upon occasion communicate that pleasure to others. But the unpalatable truth of the case is that only painting in oil puts the artist to the real tests, such as the creation of color that has substance and the power to evoke emotion, the ability to convey form and the depth of texture to give lasting significance to his work. Cézanne considered watercolor chiefly fit for studies, or private enjoyment, and surely in these careful, considered, and transparent experiments, there is much to be enjoyed and to be learned. They were not regarded as the final finished product by the artist, however, nor can painting in watercolor ever be more than a transitory and casual phase of an artist's expression.

Yours, etc.,

JOHN DRYDEN

New Canaan, Conn.

VERNISSAGE

MEMORABILIA of the New York gallery scene of the last fortnight or so read more like society reportage than art criticism. Since even the proletarian practitioners subscribe to the premise that art unseen is next to purposeless, we can't be accused of becoming *Town & Country* just because the audiences this time happen to have derived largely from the Social Register rather than the home-relief lists. Besides, the glittering crowds of what the columnists call "fashionables" that filled the Parke-Bernet Galleries for the two Saturday afternoon star sessions of the Walters sale are, in their way, social history as well as society history, apart from their significance to the evolution of taste. For this auction dispersing the contents of the New York town house of the widow of Henry Walters, distinguished connoisseur, long time trustee of the Metropolitan Museum of Art, and founder of the great public art gallery in Baltimore which bears his name, there turned out the most internationally brilliant audience and, not to be forgotten, one of the biggest buying on local record. The international character, as a matter of fact, was what gave it all such flavor, with half the dispossessed nobility and emigré millionaires of the Continent making a Parisian holiday in the good old way out of a scene that rivaled Christie's most elegant afternoons in King Street. But titles and sables and Riviera tan, though amusing if a little worn in appeal by now, do not make an auction in themselves, even though they shared in making a sale total of a little less than \$600,000.

The thing to be remembered is that the Walters Collection (fully described in *ART NEWS*, April 15-30, 1941), which comprised chiefly French furniture and *objets d'art* of the eighteenth century, proved not only that there is a good deal of money around to be spent on art, but also that this particular epoch has held its own as well as any in the general revision of values that has been going on in every branch of business since 1929. Commodes—great works of art in furniture, to be sure—at six and seven thousand dollars apiece; Sèvres porcelains at three and four thousand dollars for single objects; Louis XV china snuff-boxes at five hundred apiece—are sufficient evidence that a sophisticated public remains for the most sophisticated art in history.

Those, however, were the averages; the outstanding purchases ran still higher. The unique Persian carpet we reproduced in color two issues back brought \$16,000 from Miss Bernice Ballard, daughter of one of the most distinguished American collectors of Orientalia. The marvelous Houdon marble Voltaire (probably with a nod to its worshipper Señor Dali across the street) was a comparative bargain at \$12,000, as the finest version alongside the celebrated example at the Comédie Française, the sagacious purchaser being Mr. E. John Magnin of New York and California. Falconet's Venus at \$11,000 and the exquisite little Clodion terracotta at \$12,500 were other notable records in sculpture, both bought by French & Company, while one of

the plastic masterpieces, the lesser known Francin's superb marble Ganymede, went for a mere \$2,000 to the wife of one of the most distinguished collectors and museum heads in the country to grace the garden of her French house in Long Island. But the sensation was the extraordinarily beautiful Louis XV tulipwood table signed B.V.R.B., which brought \$13,200 from Berry-Hill, Inc., buying, it is said, for Baron Cassel of Brussels who is a temporary resident on our shores. It is interesting that a good portion of the other objects also were bought in by foreign visitors proposing to quarter themselves here for the duration.

If the paintings did not quite equal the price levels of the decorative art, it may be laid to the fact that they did not, on the whole, equal it in quality. Still two fairish Hubert Roberts at \$4,500 each and a tiny Boldini at \$3,300 are remarkable enough. Pessimists have been making something of the fact that the two English portraits which Mr. Walters acquired at the sale of the Elbert H. Gary Collection in 1928 showed rather badly last week in contrast to their purchase prices thirteen years ago. The statistics are: Romney's Mrs. Christopher Horton, bought 1928 at \$50,000, sold 1941 at \$5,000; Raeburn's Mrs. Scott Moncrieff, bought 1928 at \$46,000, sold 1941 at \$12,500. I beg to add the postscript that in 1928-29 the common stock of the Atlantic Coast Line, the railway of which Mr. Walters was chairman, touched \$209.50 per share; in 1941, it touched \$13.50 per share. Taking into account the unproportionate drop in public favor toward certain types of English eighteenth century portraits, it still remains a fact that they were the better of the two investments. As far as French decorative art is concerned, it looks as though Mr. Walters would have done better to become an *antiquaire* than run trains to Florida in the depression.

THE chronicle of smart people in art would be incomplete if it neglected the most colorful exhibition opening of the season, that of the I.B.M. Western Hemisphere Collection on April 22 at the Grand Central Galleries, celebrated by an evening dance and entertainment called *Una Noche en los Americas*. As the label indicates, the mood was Latin American gayety, though not of the recently all too prevalent chili-con-carne and rhumba variety. Elsie Houston, already known for her Museum of Modern Art musicales, sang, and there was also an admirable troupe of Goyesque dancers to make pleasant what has already been described as our "hemis-vertigo" policy.

The further indispensable attraction was the excellence—preponderant excellence. I should say—of the Latin American paintings in the large group of contemporary pictures the I.B.M. is sending southward. With such ravishing participant conga-dancers as Mrs. Byron Foy, Aimée Lopes, and Mrs. Perry Osborne, and the urbane figure of Erwin Barrie as impresario in the background, it was the highlight of the season and the perfect argument against those horrible afternoon varnishings with no place to put your overcoat or your warm Martini when you want to shake hands.

A. M. F.

THE ART NEWS OF AMERICA

Fletcher Martin Replaces Benton in Kansas City

THE non-renewal of contract of Thomas Hart Benton to the foremost art post at the Kansas City Art Institute followed, a few weeks ago, upon Mr. Benton's unfettered remarks to the press about the effiteness of museum officials in general, plus a specifically expressed preference for barrooms or bawdy-houses as settings for his paintings. Taking over the coveted position as head of the painting and drawing department is a virile figure who might himself have stepped out of a Benton canvas, Fletcher Martin, who has showed from coast to coast, is a six-foot former lumberjack, boxer, football player, and ex-Navy man.

Prizes & Who Won Them: A Nationwide Report

PRIZES distributed in recent weeks comprise a wide geographical and categorical variety honoring promising students, popular painters, commercial artists. The public at large was given a juror's chance since the \$200 Popular Prize at the Corcoran's Biennial was selected by vote of gallery visitors. Luigi Lucioni, who has had the distinction before, was beneficiary for his slick *John LaFarge* characterized as "super-kodacromish" in the April 1 issue of the *ART NEWS*. In another part of the country, a regional distinction was accorded William Bunn of Iowa when his bit of crisp Americana, Mississippi Packets won the Friends of Art Pur-

chase Prize of \$200 at the Davenport celebration of "Art and Artists Along the Mississippi." A favorite son has been honored in Honolulu, too, where Reuben Tam, often artistic representative of Hawaii on the mainland, was given the Grand Prize at the Honolulu Artists annual.

Printmakers from all over the country were cited in the Sixth Rotary show of the Southern Printmakers Society recently shown at the Maryland Institute. The association's 1942 Presentation Print Prize went to Joseph Sims, Philadelphia artist-architect.

In spite of its suspended activities, the American Academy in Rome continues its annual awards of \$1,000 each to their choice of deserving young artists. Nicolas Carone of Hoboken, painter, and William Talbot of Missouri, sculptor, were winners of first prizes. The former for a cleverly composed land-

scape with figures, the latter on the strength of his monumental sculpture, Navajo Indians.

Painters Who Made Prints Seen in Portland

MASTERS old and modern who excelled in the dual arts of painting and printmaking are being shown at the Portland Art Museum. This is an instructive exhibit and one which encourages analysis of style on the part of the visitor, who may note the same intensity which pervades a Daumier oil in his lithographs, how Rembrandt's vast depth and power communicates itself in both oils and etchings, and that Canaletto is equally elegant and at home in either medium. Besides giving an idea of the individual artist's scope, the show is directed at collectors (Continued on page 28)



SCULPTORS GUILD

THE ABSTRACT AT HOME IN THE GREAT OUTDOORS

REFUTING ONCE AND FOR ALL the conservatives' proposition that what is not strictly representational is anti-nature, David Smith's magnificent "Structure of Arches," with its severely abstract suggestion of a ship and anchor, could find no more perfect setting than on the North Shore of its Long Island collector's estate. At the present moment it is being shown at the Sculptors Guild Outdoor Annual

held in Village Square, along with fifty-five other pieces embodying the modern credo of the profession. Smith, ex-ironfounder, was a painter before his abstract sculpture attracted attention a few years ago. He specializes in new alloys—this one is steel, zinc, and copper, which takes a fine dark patina with weather—and forges such structures by the sweat of his brow at a Brooklyn ironworks.

In the Open Air and The Full Round

The Sculptors Guild Makes Its Vernal Offering

BY JAMES W. LANE

THE third outdoor exhibition of the Sculptors Guild on Village Square is a representative show, representative of both very good and very bad. The latter need not detain us. At the Guild show you can obtain an excellent idea of contemporary American sculpture, which is certainly characterized by thorough awareness of the modern idiom. In some respects American sculpture more than American painting better reflects the stream-lined ideas, in composition and contouring, of modernism. There is hardly a piece in the present show that does not embody at least one or two principles of this technique.

As striking a composition as there is in the exhibition is David Smith's *Structure of Arches* (reproduced opposite) in steel, zinc, and copper. With small means and space it suggests well the magnitude of modern engineering construction. Mr. Smith's other contribution, the *Lipschitzian Head*, in cast iron, eludes definite interpretation and barely suggests a ruggedness that might be of anything else but a head.

In wood there are some delicate and some rugged works. Aaron Goodelman's *Kultur* is delicate, despite the grimness of its subject—an execution by hanging; Enrico Glicenstein's *Wanderer* in mahogany is richly and boldly hewn; while Alice Decker's *Flight* in cherry is rugged in its directive force but delicate and subtle in the expressive modeling around the mouth. Miss Decker's wood relief *Reaping* (a plaster cast is shown) is likewise full of refined feeling, a pleasure to see among many whose claim to publicity is only a sort of brutal jab to your midriff.

Equally talented in technique and medium is Polygnotos Vagis' *Sun Bather* in handsome French marble, whose elegant quality underscores the luxuriance exuded by the work. French stone, not marble, is used to convey the sense of fishes swimming in compact schools in

Jean de Marco's *Fishes*, an unobtrusive but most decorative smaller piece.

Cornelia Chapin's *Giant Snail* in a rose-colored Strassburg stone is formed about an enormous whorl of a shell that, in its overwhelming power and intimacy, recalls the O'Keeffe technique.

There are fewer extreme distortions and elongations. Robert Cronbach's original *Committee Meeting*, which gives its impression of coöperation by gigantic torsos with the legs diminished to matchstick thinness and shortness, is outstanding, while Oronzio Maldarelli treats both his *Portrait of Frank Mechau* and his *Peacock* to monumental, distorted features.

Of the monumental things Ward Montague's stirring *Prophet* in Georgia marble has our vote. It is in *taille directe* and we don't know when we have seen a better example of sculpture that truly seems to arise out of the stone. This is the effect that Rodin was always seeking and that so many others seek in vain.

Richard Davis' *Flight* in black granite is rhythmic and compressed, not jerky and excited. Here you see, as it were, the flight of whole cultures and races, the pent-up indignation, the epitome of our modern dilemma. It is flight into the night for many people who do not know when the sun will shine on them again, or where.



SCULPTORS GUILD OUTDOOR EXHIBITION, VILLAGE SQ.
WARD MONTAGUE'S stirring "Prophet," directly cut in marble, "seems to arise out of the stone."

"REAPING," one of three wood panels by Alice Decker, now installed in the Palmyra, Pa., Post Office. The plaster cast being currently exhibited.

"THE SUN BATHER," carved by Polygnotos Vagis in French marble, suave in technique and material.



FACE TO FACE WITH THE LINE OF MODERN ART

Drawings from 1800 to 1940 Lent from Two Great Collections

BY JOHN S. NEWBERRY

THE atmosphere of intimacy, which characterizes the special exhibition galleries at Detroit's Alger House, provides an appropriate background for the display of sixty drawings by the greatest nineteenth and twentieth century French masters lent by two outstand-

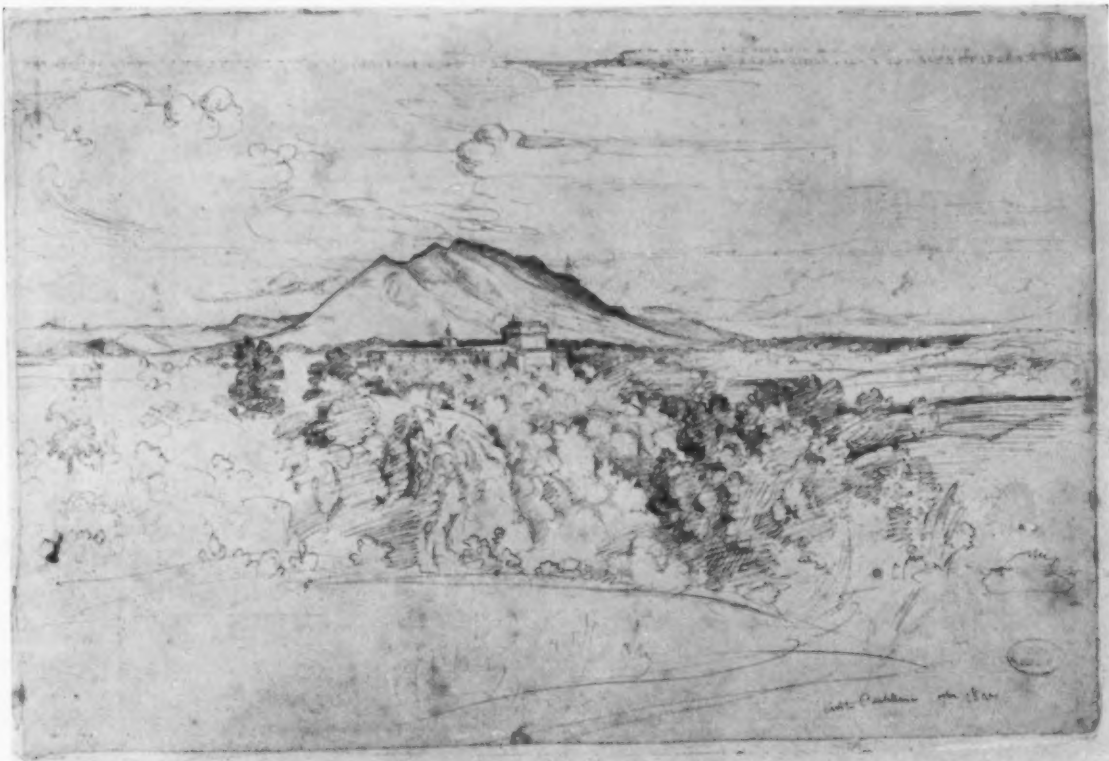


LENT BY THE MUSEUM OF MODERN ART
(MRS. JOHN D. ROCKEFELLER, JR. COLLECTION)

MODIGLIANI'S accented pencil sketch of a "Man with a Hat," 1910.

ing American museums to the Grosse Pointe branch of the Detroit Institute of Arts for the remainder of the spring. Forty of the drawings come from the Fogg Museum of Art and consist chiefly of nineteenth century masterpieces from the Paul J. Sachs Collection. These are balanced by a distinguished group of twentieth century examples from the Museum of Modern Art in New York. All are being exhibited in Detroit for the first time and form one of the most distinguished showings held in any part of the country in recent years.

Since drawings, as they are usually fresh and early conceptions of a new-born idea, lie closer to an artist's true nature than his finished work, their value as personalized records is often enormously enhanced. Unsuspected merits and subtleties of expression and



LENT BY THE FOGG MUSEUM OF ART (PAUL J. SACHS COLLECTION)

COROT, in his early years in Italy, painted solidly and drew such sure vistas as this pen and ink "View of Mount Soracte from Civita Castellana," 1827.

execution, which in some cases might appear slight on the surface and perhaps escape attention, are, in such an exhibition, brought into relief. This point is especially true where the line of the pencil seems merely to be "breathed" upon the paper in delicate examples of draftsmanship such as the superb Ingres Study for the Portrait of Madame d'Haussonville (in the Frick Collection) and

his lace-like Portrait of Madame Hayard, both lent by the Fogg. Although somewhat freer in style, two later drawings by Degas, who brought to its climax the tradition of Ingres, may be classed in the same category: the Study of Edouard Manet, preparatory for the three etchings of 1864, and the Woman Reclining in a Chair, both astounding in their simplicity of line. (Continued on page 30)



LENT BY THE MUSEUM OF MODERN ART (SAM. A. LEWISOHN COLLECTION)

DALI, modern draftsman par-excellence, studies a Leonardo motif without Surrealism in a brisk pen and ink "Horsemen," 1936.

9 MODERN MASTERS TO THE MODERN MUSEUM

Collector's View of Painting Today in this Memorable Gift

BY ALFRED M. FRANKFURTER

REMARKABLE for itself as a lavish gift and, to me more important, because it comes a step nearer to solving the problem of what should be the permanent possessions of a permanent gallery of modern art, the just announced acquisition by the Museum of Modern Art of nine paintings by contemporary American and European artists "given by a Trustee who wishes to remain anonymous" is called by the Director, Alfred H. Barr, Jr.,



MUSEUM OF MODERN ART

THE MEXICAN Siqueiros' most eloquent work is "The Sob," painted in Duco paint on wood-composition in 1939.

"the most important group of oil paintings acquired since the bequest of the Lillie P. Bliss Collection seven years ago." Bonnard, Eilshemius, Hopper, Kane, Matisse, Rouault, Segonzac, and Siqueiros are the authors of this catholic selection of painting from 1899 to 1939, eloquent of a sure qualitative sense that betrays, if the identity of the pictures themselves had not, the personality of the man who gathered them. However modest, it



MUSEUM OF MODERN ART (ANONYMOUS GIFT)

ROUAULT'S broader late landscape style, vibrant reds and blues darkling within umbrous atmosphere, is seen in "Landscape with Figures," 1930.

seems pointless here to preserve the desired anonymity, for as long ago as two years, in the 1939 ANNUAL of ART NEWS, James Lane, publishing for the first time the collection of Mr. Stephen C. Clark, mentioned several of the paintings that Mr. Clark has now given to the institution of which he is Chairman of the Board of Trustees.

Mr. Barr is right in calling this the most important gift since that of Miss Bliss, and I wonder even whether in spirit rather than physical extent it is not more important or at least more salutary. I have often pondered,

though this may not be the place to bring it up, just how healthy it was for the Museum of Modern Art to receive a true *embarras de richesses* in the shape of those wonderful Impressionist and Post-Impressionist canvases so generously left by Miss Bliss. Their painters already old masters like Cézanne, Degas and Renoir, they put a burden of classical dignity on an institution whose only standard should be the fullest application of the word "modern."

Better suited is Mr. Clark's gift, for it comprises the (Continued on page 31)



MUSEUM OF MODERN ART

AMERICAN and New York to the core is Edward Hopper's evocation of cinematic gloom and lonely distraction in "New York Movie," 1939.



BIGNOU GALLERY

A FEARSOME FORECAST of world events painted in 1937, William Hayter's 6-foot "Man-eating Landscape" is the violent multi-color of his recent work.

HAYTER'S SUPERB CONTROL of line and texture, his high-speed recording of involved action seen in the 1936 engraving he calls "Battle."

WILLARD GALLERY





The Chemically Pure in Art: W. Hayter, B. Sc., Surrealist

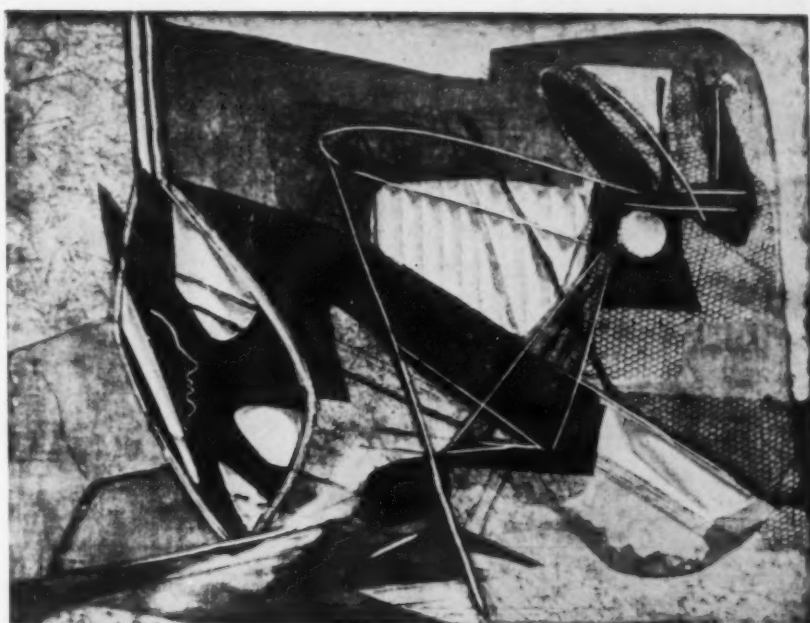
BY ROSAMUND FROST

ONLY a couple of days ago we picked up a newspaper to find that science and poetry had taken one more step toward a common meeting ground. This particular report talked nonchalantly about the "bodily fires of life" and the giant molecules humans give out with every breath which are the ashes of these fires. This took us immediately to Bill Hayter, scientist, Surrealist, and camouflage expert, and to his two shows opening on May 12 and 26 at the Bignou and Willard Galleries respectively. For Hayter has always contended that science, like higher mathematics, is a purely poetic activity which is come by through the same type of intuition that goes to make the artist. So perhaps it is no mere coincidence that, besides the fact that several are so obviously ravaged by the fires of life, one of his paintings is actually titled *Giant Molecules*.

When Hayter talks about science it is no popularized psychology small-talk in big words. At nineteen he bore off a full-fledged chemistry degree from London University, having elected to take it there rather than at Cambridge as originally planned because he found that in so doing he could gain a year. He has been in that kind of hurry ever since. The reason that he didn't become a painter right off was that his father was one. Hayter père was no academician, however, being too much of a rebel to ever be accepted. His son has shined up this family tradition and to this day delights in an unparalleled ability to startle people out of their complacency.

Bill's twenty-first birthday, in 1922, was spent aboard an oil tanker nursing a bad hangover on the comfortless Bay of Biscay. He had signed up with the Anglo-Iranian Oil Company and was en route to the Irak oil fields where he was to spend the next three years. Persia fascinated him enough to make him paint in his spare time along dual lines: studies from nature and independent experiments in Cubism. It was only several years later that he discovered that the latter had unknowingly followed almost exactly the pattern set up by Picasso—from analytical to synthetic, ending up with almost pure inventions.

A serious bout of malaria sent him home in 1925 and back in London he held his first exhibition, a show of the more conservative Persian products held at Anglo-Iranian headquarters. Through this handsome gesture the company lost their man. Practically every picture was sold and the thing became the turning point in Hayter's career. Early in



WILLARD GALLERY

PROOFED ON PLASTER, "The Mirror" of 1939 explores new optical effects. A print of it is in the Victoria and Albert Museum.



COLLECTION OF THE ARTIST
THE EARLY REALISTIC etching:
"Tabac" of 1927.



WILMER HOFFMAN COLLECTION
EMPTY DECOR PERIOD: "House
at Ramatuelle," 1927.

1926 he migrated to Paris and plunged into the Academic Julian to learn the technique of the *pompier* Salon painters whom he despised, but proposed to outdo before throwing the Academy overboard. For six months he worked under Laurens an average of thirteen hours a day. The malaria was still in his system and he took out his bad temper in professor-baiting. For Saturday's composition class, after conforming all week, Bill would lash out half a dozen savage Cubisms. He got a rise out of Laurens every time.

Since 1921, he had experimented off and on with etching and by this time, six years later, had worked up quite a little facility. One day two American women who came to his studio to buy his prints asked him to teach them what he knew. With another couple of pupils the Atelier 17 was founded—the studio to which Picasso came to learn graphic processes and, later, to get his burins made, where the best prints of Miro, Tanguy, and Ernst all saw the light, and from which group work went out which regularly toured the Continent. From 1927 until last May anywhere from three to a dozen serious pupils were at work there. 17 rue Campagne Premier was in the true sense a communal workshop. There were no trade secrets and any technical discovery was common property for the benefit of the group. Hayter made all tools, supervised all processes. It was he who thought of varying textures with the tufted pattern of crumpled paper or the gauzy web of a stocking. He first tried printing on plaster with the astounding effects which will be seen at the Willard Gallery. All in all, he assisted at the making of at least 5000 plates, or something like five times an average lifework, so it's not surprising that his technique is what it is.

Hayter's early paintings give little notion of what was to come. They are designs of places in dense, low-keyed color whose deserted streets and quays would doubtless qualify for that overworked term "nostalgic." Hayter calls them *décors*, empty settings "before things started happening." The Salon de l'Escalier held a show of them in '28 and he was amused to learn afterward that one of these, *Bal du petit moulin*, was copied by an enterprising pupil and sold to the Tate Gallery 1929 saw a successful show at the Brussels (Continued on page 31)

Regionalia

From Every Tier of the Empire State

IN OPEN competition for the first time with the talents of Greater New York, artists from the length and breadth of New York State carried the day at Syracuse where a turnout of painting from nearly a hundred of the smaller centers contests the assumption that the Manhattan influence is all-pervasive. From Eagle Bridge to Gowanda, from Plattsburg to Pawling, some 800 artists responded to the invitation of the Museum of Fine Arts. The character of the show was established when it was found that at least half of the paintings came from small villages and bore an R.F.D. return address. Thus among a final 307 selected, anecdotes of the countryside predominated and regionalism was more than usually in the ascendant.

Signalled as "the opening gun in a campaign to launch a state-wide art movement," the exhibition has found generous sponsorship and support. Sixteen prizes, making up a total of \$3,300, were donated, the Syracuse Museum heading a list which includes Thomas J. Watson, President of International Business Machines; Frank W. Lovejoy, President of Eastman Kodak; Fred L. Emerson, President of Enna-Jettick Shoe Company, and many other personalities of the industrial world. With big business indicating its willingness to help (prizes were among the largest ever offered here) A. Conger Goodyear, former President of the Museum of Modern Art, watercolorist John Marin, and Judson de Jonge Smith of the New York WPA Project agreed to form a jury representing the triple point of view of collector, artist, and Government patron. Mr. Goodyear, in accepting the committee's invitation, mentioned the plan of showing a cross-section from the current exhibition in New York City at a later date. The impetuous Mr. Marin praised the absence of splashiness and the refinement of the work submitted; Mr. Smith had warm words for the winners and also commented on the fact that there were a sufficient number of prizes to go round, for, he said, "in a show of this quality there are always at least



NEW YORK STATE EXHIBITION: SYRACUSE MUSEUM OF FINE ARTS

EIGHTY-ONE AND SELF TAUGHT is Anna M. R. Moses, whose memory picture of "The Old Oaken Bucket" won the T. J. Watson \$250 purchase prize.

a dozen paintings good enough to merit top prize, but usually only one gets an award." The show's Advisory Committee included Duncan Phillips of the Phillips Memorial Gallery, Mrs. Juliana Force of the Whitney, and the painter Charles Burchfield. With so lavish a send-off one may now examine what New York State can do, and what the donors of purchase prizes have acquired for their private collections.

The Syracuse Museum's \$300, which was the top award in oils, was given to a Buffalo painter, Louisa W. Robbins. Her large canvas *Zulu-land*, done in silvery pinks and greens, is painted with humorous intent and shows South African belles on their native veldt. This is Mrs. Robbins' third award, her work having been previously recognized in Buffalo and nominated best in show at the 1940 Great Lakes Exhibition. The Museum's \$200 for a watercolor was borne off by Robert Maxwell Earle, a twenty-three year old art and music teacher, whose sketchy *Freedom*, a trio of horses prancing on a stormy beach, the judges admittedly selected for the artist's freshness of conception and freedom from school of style.

Interesting personalities were found among the other prize-winners. Grandma Moses is an eighty-one year old farm woman who until two years ago was too taken up with her chores and family to indulge a desire to paint. However, *The Old Oaken Bucket* showed her to be a "natural" at composition and color. Donated by Mr. Watson, this purchase prize brings him one of the most attractive landscapes in the show. A twenty-one year old sign painter, Harold Edwin Spencer, is another sample of unexpected local talent. Spencer's *Cynical Lady*, a sophisticated enough watercolor, went to Frank W. Lovejoy in return for his \$150 prize money. The same sum rewarded Bette Vogt, lady taxi driver from Buffalo, for her delightful *Aunt Emmie's Kitchen*. Donor of the prize and re-

(Continued on page 34)



A BUFFALO WOMAN TAXI DRIVER painted "Aunt Emmie's Kitchen." Katharine Cornell \$250 watercolor prize.



TECHNICALLY ACCOMPLISHED, Florence Bach's "Still-life" was rewarded by the Emerson \$250 prize in oils.



GEORGE GREY BARNARD COLLECTION

A SCULPTOR'S INSTALLATION of his collection of mediaeval art suggests the atmosphere of the period: in the upper story the Byzantine or late Gallo-Roman columns are unusual survivors of sixth century France, while the vigorously elaborate historiated Romanesque capitals below, mostly of the twelfth century, are typical

of the finest products of this rich school. Later French accomplishment is represented by the sixteenth century polychrome wood, "Ecco Homo," in the upper niche, and by the splendid Norman thirteenth century recumbent tomb statue of a knight in the center of the room.

MEDIAEVAL MILESTONES: *The Barnard Collection*

FIFTY years ago, long before the cause of "direct carving" was so energetically espoused by younger American sculptors, the late George Grey Barnard's desire to show his students work "conceived through the chisel" gave first impetus to his superb pioneering collections of mediaeval art. Collecting, however, soon became an end in itself, and as a result of Barnard's efforts many of the outstanding, and today unreplaceable, Romanesque and Gothic specimens in leading public galleries were first brought to this side of the Atlantic. When, in 1925, Barnard's French and Spanish monuments, now housed in the Metropolitan Museum's Cloisters in Fort Tryon Park—not far from Barnard's home where they had been previously placed—were acquired for the institution by Mr. John D. Rockefeller, Jr., the sculptor immediately began importing a new group of objects for his own private museum. Installed in 1937, shortly before his death, and illustrating many phases by examples of a type and quality unique in this country, this final Barnard Collection, recently catalogued by Dr. Martin Weinberger of New York University, is open to the public during May. Under terms of Barnard's will, the 264 items are to be sold individually, the proceeds to go for the construction, from completed models, of Barnard's own masterpiece, the hundred foot Rain-

bow Arch, part of a proposed Monument to Democracy to be erected near the northern tip of Manhattan. The present exhibition and sale is under the direction of the Robinson Galleries.

Barnard, who thought in terms of such magnitude in his own work, collected principally large segments of buildings: apses, cloisters, and doorways. Or, when he selected smaller pieces, he displayed them by welding them into a large architectural unit which suggests the general atmosphere of mediaeval buildings without attempting to reproduce a structure of any particular period. Thus in the Collection, as we can see it today, the earliest item of importance is a series of Byzantine or Gallo-Roman columns, built into the hall. They are as impressive for the decoration of their capitals and torsed shafts as for their sixth century date which establishes them as one of the earliest surviving monuments of French Christian architecture. However, it was in the vigorous and imaginative historiated Romanesque capitals, with their tortured beasts and humans, their exuberant foliage, and their arresting pattern, that French sculptors of the Middle Ages reached the acme of their pictorial and plastic abilities. The Collection contains some examples of their art which rival the finest extant, and, gathering them from all parts of the (Continued on page 30)



GEORGE GREY BARNARD COLLECTION

CAPITALS, decorated with stylized plant and other forms in Classical and in Gothic architecture, became, during the Romanesque period, one of the principal objects of pictorial interest. This historiated sandstone specimen, similar in contour to a Corinthian capital, substitutes winged monsters and tortured humans for the

acanthus leaves in the prototype. Similar in theme to representations of Hell found on Burgundian capitals at Autun and Vézelay, it is more sharply chiseled, and was probably made at Bourges. Other outstanding examples of the twelfth century are decorated with elaborately interlaced animals, human busts, or spirited foliage.

GOTHIC SCULPTURE: 1260-1280



GEORGE GREY BARNARD COLLECTION

MYSTICAL AND SIMPLIFIED, early French Gothic sculpture reached a high point in the school of Rheims, a style reflected in the handsomely carved "Seated Bishop" from the region of the Oise, of which a detail is reproduced. With its cryptic smile and its sharply cut drapery, it is a distinguished

product of Gothic sculpture in wood, and is built almost like an architectural member though fully realized from all points of view. Standing three feet high and retaining traces of the original polychrome, it is related in quality and in details of execution to celebrated statuettes in the Louvre.



GEORGE GREY BARNARD COLLECTION

FLUID, RHYTHMIC CURVES marked the culmination of Gothic sculpture in the North as it is illustrated in an oak altar-piece of the "Passion" on which the carving is attributed to the Antwerp Master of the Oplinter Altar-Piece. Here a detail from the "Crucifixion" shows the graceful yet solid figures, conceived almost in the full round and placed under elaborate Gothic canopies.

While Renaissance suggestions appear in the motifs and the modeling of the sculpted portion of this imposing structure, they are much more apparent in the painted panels on the flanking wings coming from the workshop of Pieter Coeck van Alost—master of Pieter Breughel the Elder—and revealing a strong influence of the Italianate Bernard van Orley.

THE ART FOUNDATION COLORPRINTS

Series II (French Painting Since 1800) No. 5

PAUL CEZANNE (1839-1906)

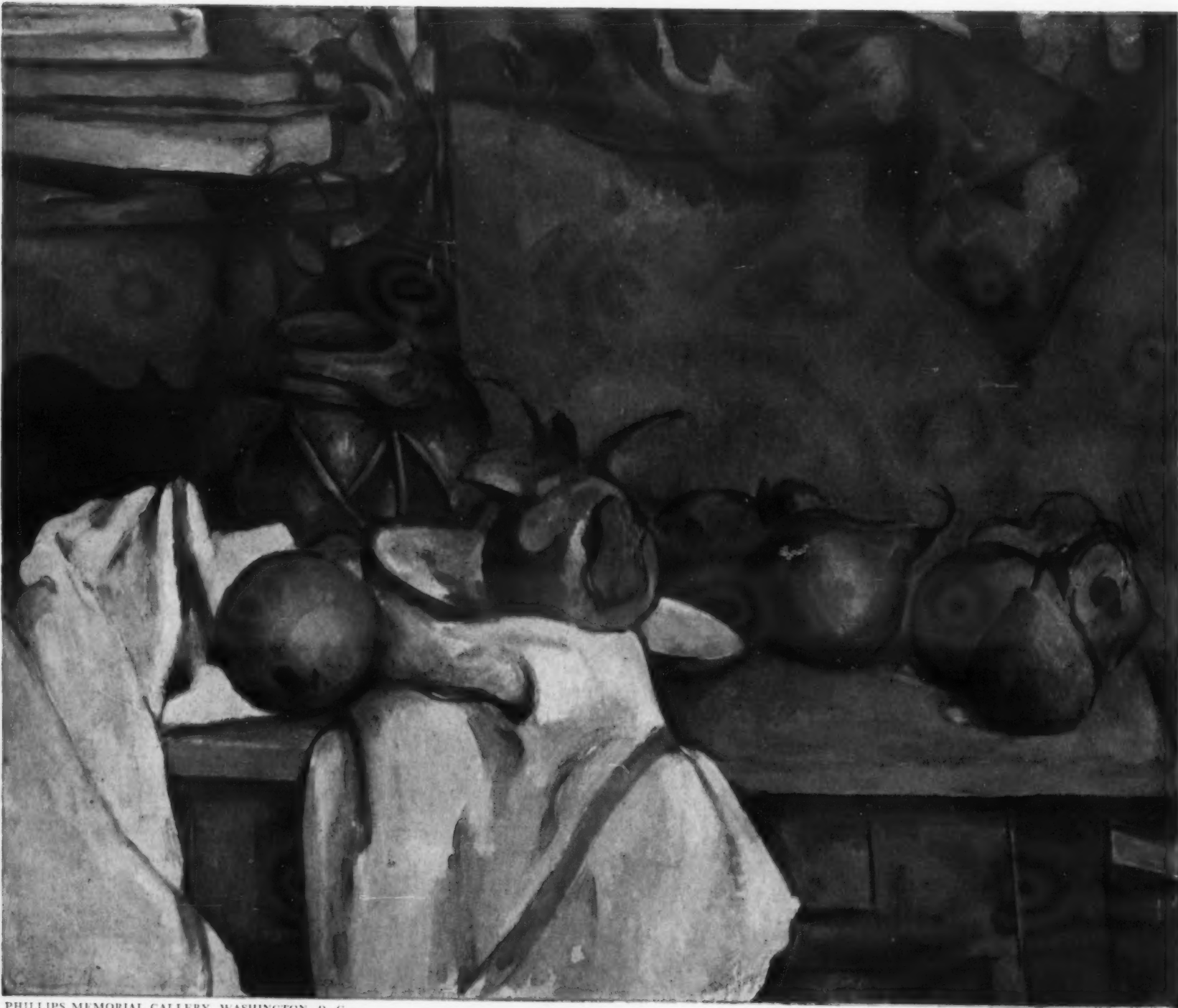
STILL-LIFE

(on overleaf)

Cézanne established what was to become one of the basic trends in modern art by substituting, as here, a painstaking analysis of form for the Impressionists' analysis of light. Like the Impressionists, however, he accomplished this in terms of sensitively perceived color, and it is notable that this painting, datable between 1895 and 1900, was originally in the collection of the Impressionist dean, Claude Monet.

The architecture of the whole composition as well as the structure of the individual items are what interested Cézanne. He produced countless variations on a given theme and though his work abounds in series of arrangements of *Bathers* and in many aspects of a single landscape subject, inanimate still-life was perhaps best suited to his careful study. By shifting the position of a napkin or a piece of fruit, a new fact could be observed and a new picture produced. Firmly stated, logically constructed, and thinly brushed in the style of the mid-nineties, the artist here employs the straw-covered vase, the simple table, and the brocade which are familiar props during this prolific period of still-life production. Completely removed from his Impressionism of the seventies, the reduction of forms to their essence becomes almost abstract.

(Size of the original: 18 1/2 by 22 inches)



PHILLIPS MEMORIAL GALLERY, WASHINGTON, D. C.

CEZANNE: "STILL-LIFE," 1895-1900.



COLLECTION OF MRS. E. BARNARD LINTOTT, NEW YORK

ARTHUR B. DAVIES: "MEADOWS OF MEMORY," 1908-1910.

THE ART FOUNDATION COLORPRINTS
Series I (Contemporary American Painting) No. 2

ARTHUR B. DAVIES (1862-1928)
MEADOWS OF MEMORY
(on overleaf)

Delicate and nostalgic, blending the harmonious tones of Davies' early work with the softer contours of his later period, *Meadows of Memory* is representative of the wedding of poetry and painting which led Royal Cortissoz to call him a "son of no man's land." A painter who contributed greatly to the development of American artistic trends by his important role in helping to select the European moderns for the Armory Show in 1913, and by his vital interest in the art of all periods from early Crete to the Cubists, Davies' own otherworldly style is far removed from the vigorous work he admired. Despite the catholicity of his taste, he found most sympathetic the literary Romanticism of Böcklin and the Pre-Raphaelites, the Classicism of Puvis de Chavannes, the mysticism of Ryder. To a certain extent his oeuvre reflects them all.

Born in Utica, New York, trained as an engineer in Chicago and as a painter in New York City, he was sponsored by the dealer, William Macbeth, and the patron, Benjamin Altman, who made possible the trip to Europe where the art of the Venetians was to make a strong impression upon him. Back in this country, he experimented in such unusual painting techniques as wax, true fresco, and oil and water emulsion, and he translated all of his observations into a rhythmical and prolific expression.

With the exception of a Cubist period following the Armory Show, Davies' style changed little throughout his career. Since he did not date his work, and since he frequently used early sketches for later oils, attribution to a given period is frequently difficult. This canvas, recalling somewhat the sweet atmosphere and the arrangement of relatively large figures in pictures of mothers and children painted at his farm near Ossining, N. Y., during the first decade of this century, probably belongs to the years 1908-10.

(Size of the original: 16 by 22 inches)

IN RE DECOR

BY JEANNETTE LOWE

Backgrounds Designed for Paintings

ROOMS which aim at something more than tasteful arrangements of traditional furniture combined with good modern materials have characterized William Pahlmann's interiors which Lord & Taylor regularly exhibits every Spring. This designer has always shown an awareness of dramatic contrasts in the use of Baroque forms and elaboration, against plain backgrounds whose interest lies either in subtlety of color or richness of surface. Generally the results have been fun to look at, but the thought that they would be difficult to live up to has passed through the minds even of admirers. This year each room has been built around a central theme provided by a modern painting to which Pahlmann has keyed his colors and subordinated some of the drama. This is a plan often followed by designers, but never with more dash and enjoyment of elegance than in the group now on view. With certain allowances for variations of one's pleasure in extravagant surroundings, these rooms are livable.

In the one illustrated here consideration has been given to space so that the all-over pattern of the rug does not interfere with a generally restful feeling. The effect of marbled walls has been arrived at by a photographic process. With its illusion of its shiny smoothness it is an excellent foil for the roughly surfaced curtains which are descriptively denoted as "toothbrush shag."

This is one of seven rooms, all of exceptional originality of treatment.



LORD & TAYLOR

BACKGROUND FOR THE "Portrait of Mrs. Craig Whitney" by Ernest Fiene; William Pahlmann has designed a room keyed to the colors of the painting. Chinese green covers the banquettes, magenta tweed the hassocks. Curtains are natural color, shot with gold.

FROM RICHMOND HOUSE, near London, comes the eighteenth century pine-paneled room. Harmonious against this background are the William and Mary tall clock, the walnut marquetry table, slightly later, and the George II roundabout chair.

VERNAY GALLERIES

Georgian Furniture Seen at Its Best

THE emphasis in the new Vernay Galleries is upon the English furniture and works of art which, no longer safe at home, have been brought to this country to be sold. Several paneled rooms make excellent backgrounds for the eighteenth and early nineteenth furnishings, and there is a special room for porcelains, for which this firm has long cherished a special affection. A reference library, admirably comprehensive in its rare editions of books by the cabinet-makers, silversmiths, and ceramic artists who gave to English rooms their character in this great period of decoration, should prove a boon even to specialists.

The room illustrated left is of natural pine, beautifully proportioned and carved as to its trim, molding, and fireplace. Against its blond color, the richness of marquetry and inlay in the clock and table is highlighted, and the heavy carving of the eighteenth century side table, with its green marble top stands out. Over it is the mellow gleam of the gilded mirror and sconces. Furniture, even of widely different eras, seems to fit together easily, for it all derives from the same tradition, and the Vernay rooms aim at being harmonious rather than chic arrangements of striking contrasts. To our mind both gallery and pieces gain by this in the long run.

American Craftsmen Show Their Wares

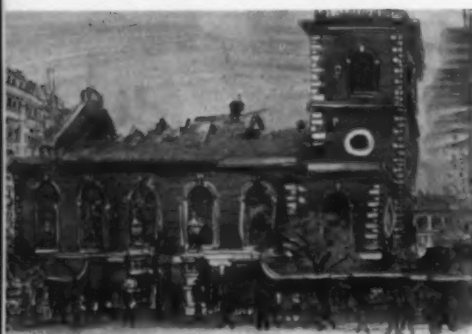
FROM the four corners of this country the Society of Designer-Craftsmen have brought their work together for a third time in the past year at their

(Continued on page 32)





MILCH GALLERIES
ROY MACNICOL: "Buenos Aires Harbor."



HARLOW, KEPPEL & CO.
ANTHONY GROSS: "St. Martins-in-the-Fields."



RAYMOND & RAYMOND
MEYER HILER: "Chinatown."



DECORATORS CLUB
CLARENCE CARTER: "The Old Tree."

SEGY: "The Church."
ACQUAVELLA GALLERY



THE PASSING SHOWS

ANTHONY GROSS

CAPTAIN ANTHONY GROSS, one of the official artists attached to the British Army, painted London several months ago. The resultant watercolors, now at Harlow, Keppel & Co., do not wallow in the depiction of terror. The briskness and imaginativeness of the modern brushman can, as we saw in George Grosz's conception of bombings and fires, express almost any degree of destruction, and do it artistically. Captain Gross, though sufficiently modernistic in technique, rather like Dufy at times, does not show you many bomb-craters or smoldering buildings. He takes you into the London Underground rigged up for sleeping quarters; he shows you people gathering firewood in a bombed street; he paints the road-spotters. The thick orange-grey mixture that is the London fog is admirably hit off in *Fog in Putney*. Kilborn Park Road is Girtinesque in its calm, horizontal layout. The very soft-pedaling of the horrendous makes the undertones that are in the work more exciting still, like the ocean traveler who catches his first sight of shore or like one who today enters the danger zone. J. W. L.

ROY MACNICOL

SOUTH AMERICA and the British West Indies in all sort of moods and phases have engaged the attention of Roy MacNicol in his watercolors which are now at the Milch Galleries. Whether he paints banana pickers or men carrying sacks on their backs, MacNicol sees his subject in terms of design, and his ingenuity with pattern in this group commands admiration. *Blue Village*, with its pattern of roofs is another example of the same calculated approach. He also includes a few studies of native types among which *Barbados Hattie* is amusing. J. L.

SEGY; HILER; MODEL

A FREUDIAN who does not paint his subconscious, Segy, at Acquavella, is a Hungarian settled here after being associated with the Paris painting école as a collector and writer. He spends a lot of energy expressing himself on canvas, and the pictures, executed with palette-knife, are realistic and rather violent in a Soutine-like way. He can make a strong but spooky composition of dead trees, peaceful studies of the seacoast, or animated still-lives with personality.

Child-like is work by two other newcomers, Meyer Hiler at Raymond & Raymond, and Evsa Model at the Pina-cotheca. Hiler, a Baltimorean who has lived in Paris and is the father of Hilaire Hiler, takes you on a wonderful world's tour in flat pictures showing an unexpected Venice, a fantastic street in the Orient, and so on. Self-taught, he claims: "I never had any intention of becoming an artist. . . . There is no message in my pictures, no conscious

symbolism, no 'isms' of any kind." Model, on the other hand, did definitely want to be a painter, and when he left his native Siberia in 1917 he studied at the Tokio Academy. He has the Oriental simplification, but his work looks more like backgrounds of Matisse or Miro pictures—flat areas of lavender, blue, and green peopled by tiny objects which give them capricious meaning. D. B.

AMERICANS

THIRTY-SIX paintings by contemporary Americans, brought together for the purpose of Greek War Relief, have been hung at the Decorators Club where they will be sold, in some cases at startlingly low figures. They were selected by a committee headed by David Finley of the National Gallery as works suitable to live with. Hence the title of the show, "American Paintings for American Homes." So successful has the jury been that you can almost choose with your eyes shut and replace to advantage what now hangs over your mantelpiece.

Adolf Dehn's warm earth tones in *Western Ranch* are quite different from the delicate greens for which he is better known, and his witty selection of small figures does not obtrude upon the grandeur of the scene. Clarence Carter's *Old Tree* is a landscape whose hushed feeling seems to be part of this artist's particular magic. Then there is Peter Hurd's view of the West, quite different from Dehn's, more factual in a sense, but spacious, rich in color, and imaginative; an example of H. V. Poor's solid landscape, vigorous yet self-contained; Guglielmi's amusing and brilliantly colored *Bleecker Street*; and Aaron Bohrod's glistening street scene, *Short Cut*. But these are actually selected at random. Nearly all the other thirty-six are just as challenging. They should be seen and, if you have \$150 to \$500, bought. J. L.

VARDA; JEWELRY

WHEN it comes to measuring the quality of his mural compositions Jean Varda resorts to an infallible yardstick. If his mosaics in glass, mirror, and painted concrete look well next to flowers he is satisfied that they are up to standard. Visitors who look around the Willard Gallery not only feel quite sure that this is the case but wish they could see them out of doors where they so obviously belong. As a new technique—just as texture—Varda has made one of the most interesting contributions to modern wall decoration. His color is pure delight. At the same time the eye which notes these subtle yet radiant combinations also enjoys being baffled by the dim mirror image of a real world inserted among fanciful shapes and figures. One is labeled *Daughters of the American Revolution* but, since Varda is a Greek, his

work cannot escape a certain archaic Minoan grace. Architects take note.

At the same time Marian Willard shows necklaces by Anni Albers and Alex Reed. At Black Mountain College this resourceful pair thought up combinations of corks and spaghetti, bobbie pins and glass insulators, to mention but a couple, whose decorative charm makes us aware of the paucity of our imagination. R. F.

N. Y. PHYSICIANS

AT THE British War Relief Society is a collection of paintings, prints, and sculpture by the New York Physicians Art Club. Physicians are notable art lovers. Their time is so taken up these days one scarcely wonders that they haven't developed their technique to an impressive notch. No Seymour Haden is yet among us. But, judging from this exhibition, Drs. G. L. Rohdenburg, Percy Fridenberg, N. Chandler Foot (for his *Small Point Beach in Fog*), W. Morgan Hartshorn, and William E. Butler (for his *Mt. Chicoria*) have the true painter's vision, while Louise Despert is to be commended for her sculpture, *Post Partum*. J. W. L.

MOHOLY-NAGY

NEW materials have aided Moholy-Nagy in two or three of his works which are now on view at the Museum of Non-Objective Art. These are galalit, a smooth and shiny surface on which he paints, and plexiglass, which he uses in two constructions. Of the latter, with its capacity to curve with geometrical accuracy, he has made in *Space III* a lovely, compact design with a line that ebbs and flows. *Sculpture*, also in this material, is enhanced by being painted upon, the central design with its stab of red and orange surrounded by circular space which itself is curiously wrought by a fringe of Spenserian scrollery. This is so imaginative and arresting that you want to look at it longer than at the paintings, which are the product of his life in this country. *Chicago Beata* as a title, however, does linger in the mind. Like all the other work here, it is completely abstract, so that any attempt to experience the Windy City literally, in any phase, is doomed to frustration. J. L.

HOMER, REPORTER

FOR eighteen years—1857 to 1875—Winslow Homer made wood engravings for *Harper's Weekly*. Discursive, they furnished a news record of the period. There was something in that era so precisely literal that, in its prints as in its paintings, we are now beginning to prize it. Not art of the highest order, but good commentary, and when you have no highly developed cameras, good commentary is proportionately valuable. The McDonald Gallery, giving us the first large show

of Homer's wood engravings since the Metropolitan's of five years ago, have put fifty or more on view. A very few of them, like *The Cavalry Charge*, show the dramatics of Raffet, or, like *Boston Common*, the fashion-plate sense of a Constantin Guys or a Gavarni. But the best are the most American, things such as the children straddling a log in *Waiting for a Bite*, where the born naturalist and woodsman that was in Homer came out. On some of the prints, e.g. *Snap the Whip*, several artists worked, and the faces in this are noticeably poorer than the feet. J. W. L.

SILVERMINE GUILD

THE enterprising Silvermine Guild of Artists has again brought its paintings and sculpture from Connecticut to New York City, where they may be seen at the Riverside Museum. It is significant that they call this show "Anno Domini 1941" and that some sort of statement on contemporary life was the unifying idea under which the exhibition got going. However, not every artist has felt in those terms, so that there are a number of paintings which do not fall into any category as to the subject matter or message. The interesting thing is that every shade of opinion, from the most conservative to the most liberal, is recognized as having a place, and that the show demonstrates that regimentation is no part of its program.

Rivington Arthur, Renée Lahm, and Leslie Randall make the best impression as painters: the first for his greatly improved palette, which has subtlety and variation; the second for the imagination with which she views her surroundings, as in *East End Drive*; and the third for the freshness and spontaneity of her *Landscape*, which captures all sorts of delicious spring-like impressions. Among the social paintings, J. Daugherty's *Un-American Activities* is outstanding for its flowing movement and plastic ease. You have a sense of life throughout the exhibition. This group, in no sense an art colony, evidently gathers strength through its organization. J. L.

BOWDEN; STEIG

IT WOULD be hard to describe the work of Howard Bowden without using the word sketchy. His paintings now at the Artists Gallery are divided between the abstract and the faintly representational, but whether he draws or paints with his brush, his stroke has a tentative movement. You feel that underneath he knows in descriptive terms what he wants to say, but his forms are often weak, and the painting saved only by tasteful use of color and texture.

Laura Steig, the mother of various Steigs, all artists, began to paint about five years ago. Her witty characterizations of people are not at all like those of her cartoonist son, but in apparently simple terms they are exceedingly revealing of personality. She shares with him a capacity to make you laugh, and if she affects a naïve style, her penetration of character belies a simple mind,

which makes you laugh again. Her delicate flower studies are lovely, and quite daring in the intensity of color which she uses. This is her second one man show. J. L.

FOUR ARTISTS

SYNCHRONOUS shows at the Alma Reed Gallery are by Waldemar Johansen, art and technical director of the Stanford University Memorial Theatre, and James Lawrence, one of the younger Californians. Johansen, whose papers are marked by clean drawing and contours in crisp, islanded compositions in which a color like apple green or cerulean suddenly glows, is a theatrical designer. Sets for Saroyan and others have come from him and it is evident that, even if the sites he chooses to portray are not very thrilling, he can make them so. James Lawrence is more rhythmic but more natural than Johansen and in his *Winter Day* gets some fine effects, poster white strengthening his watercolor. But Johansen is the more artistic.

William H. Johnson, also at the Reed Galleries, sees his subject as pattern, but his is a flat representation, in which no forms are molded, not even the brown faces of the workers who jog along in a cart or bend themselves to sewing. This artist has made a break with more conventional way of painting, and you feel that he has not quite found himself in a style which is essentially his own. His color is more interesting than his deliberately naïve draftsmanship. At this gallery are also a series of wood carvings in bas-relief by Harry Comins. He uses different woods with a feeling for their color, and his unpretentious reliefs have almost the effect of portraits. J. L.

TURKEYS

MODEL candor informs the Downtown Gallery's show of seven paintings entitled "What Is Wrong With This Picture?" Galleries, needless to say, can't afford to have a show of such a provocative title often, because nearly all of them have a certain amount, if only one picture, of mediocre work. But the Downtown Gallery's seven paintings are good. Their creators think they are among their best. But they didn't sell, although each artist exhibited has a numerous following.

Take one of the two earliest paintings—Peter Blume's *South of Scranton*, of 1931, a 1934 Carnegie prize-winner. It was exhibited about fifteen times in top-flight exhibitions, even being expressed to France for the Musée du Jeu de Paume's show of American art in 1938. Yet it never sold. Here the most logical and, we think, the truest explanation is faulty timing. The United States in 1931 was not ready for Surrealism, which is just what *South of Scranton* gives you. Blume was our first Surrealist and breasted the tape before Dali. The painting represents what Blume saw on a railroad trip from Scranton through the train-cluttered Allegheny Valley to the South. The nude forms are men supposed to be

diving from the battleship *Emden*, then in Savannah harbor, but as they do not seem to be doing this the painting undoubtedly threw a fog around the understanding of photographically-minded observers. It also had a very bad press. The diving motif is perhaps too dominant, at least in a black-and-white reproduction. Yet actually it is color which saves this picture. A gorgeous canary yellow at the left is balanced by a blue and a red foreground register, while the purple cobbled street in the center and the houses lining it are subtleties painted with Blume's painstaking technique.

The other six paintings are Sheeler's *Americana* of 1931, Julian Levi's luminous, subtle *The Chef* of 1935, Kuniyoshi's extremely tactile (for him) *Girl Thinking* of 1935, Karfiol's neatly constructed *The Pony Cart* of 1935, Niles Spencer's *Across the Tracks* of 1934, and Katherine Schmidt's delectable *Tiger, Tiger* of 1933, which one of the solicited criticisms has already explained as "wrong" because Japanese tigers are supposed to be unlucky! If there were more shows like this, American taste would be vastly benefited. J. W. L.

COMMERCIAL ART

AT THE Associated American Artists the Art Directors Club is holding forth. We found Allen Saalburg's *Dead End Street* and the two paintings made on contract for the Dole Pineapple Company—one by Pierre Roy, the other by Georgia O'Keeffe—delightful. Dali's landscape for De Beers Consolidated Mines is also admirable. The prize-winners were too apt to be of the purely commercial class, but one which wasn't was Glenn Grohe's *The Ancient Custom of Sieving the Baby*, which had rich color and design. J. W. L.

FLOWER PAINTERS

SOME of the painters of the early 1800s, miniaturists who turned to the decorating of Vienna porcelain and from it to the painting of flowers on canvas, have been gathered together by the St. Etienne Gallery in a charming and unusual exhibition. Following the style of Dürer, who painted single flowers in watercolor rather than the extravagant masses of blooms which the Dutch School brought to perfection, this group makes up a significant branch of Austrian painting. The sketches are among the most delightful, for they show with the utmost delicacy how sensitive were such men as Daffinger and Franz Alt and Anton Hartinger to the form and color of primroses, violets, and those fragile spring blossoms which give so much pleasure and are so transitory. The gallery has hung a pair of typical Dutch paintings with these eighteenth and nineteenth century Viennese, and the contrast is interesting to see. J. L.

UTRILLO

WHEN Maurice Utrillo records a quiet French street he seems to get the essence of the mood as well as



RIVERSIDE MUSEUM
RENEE LAHM: "East End Drive."



ARTISTS GALLERY
LAURA STEIG: "Sarah and Michael."



DOWNTOWN GALLERY
PETER BLUME: "South of Scranton."



ALMA REED GALLERIES
WILLIAM H. JOHNSON: "Going to Church."

GLENN GROHE: "The Ancient Custom of Sieving the Baby."

ASSOCIATED AMERICAN ARTISTS





MARIE HARRIMAN GALLERY
MAURICE UTRILLO: "Parc Monceau."

the topography of the spot into his curiously intense, yet calm, canvases. The formula was found during his late twenties and early thirties, and it is from this time (1910-16) that the fourteen pictures in a loan exhibition at the Marie Harriman Gallery date. This is the so-called "white period," but actually, though some plaster buildings on grey streets beneath snowy skies are included, the chromatic range is complete. It goes from a thick, red impasto *Route de Montmagny* of 1910, through a *Parc Monceau*—dominated by its glistening arch—to an opalescent *Montmartre* of 1913. Having digested such Impressionists as Pissarro and Sisley whose blue skies he sometimes echoes, he was also strangely affected by the Cubists whose example may be responsible for the formal simplification in the almost monochrome lighthouse study, *Phare d'Ouessant*, 1912.

Experiments were many: there are the contrasting views of *Sacré Coeur*, seen as a dreamy vision from Renoir's garden, or close-up as a dome which abruptly terminates a flat-patterned street. Disputing the criticism that Utrillo is all color and no form is one of the celebrated, cubically realized, views of the west façade of Chartres. A picture of another mediaeval monument, *St. Denis*, is done in terms of excited blues and blacks.

D. B.

BURLIUK

ONE of the original members of the Expressionist group known as *Die Blaue Reiter*, David Burliuk is a Russian whose paintings are now on exhibition at the A.C.A. Gallery. He has shown here before and has long been an American citizen. His work is difficult to classify, for he is, as Duncan Phillips has said, "by turns eclectic and primitive, theoretical and infantile, both versatile and unchangeable."

Of Expressionism there is no strong reminder in the current group, but rather a reversion in style to Van Gogh under whose influence Burliuk worked at an early age. *Fruit Tree*, for instance, has the rhythmic line, rich paint texture, and vitality you associate with the Dutch painter. When he paints the

city, odd little people seen against a backdrop of harsh urban ugliness roam through his canvases. You feel that if Dostoevsky had painted this would be his view, for these scenes are essentially Russian. One of the watercolors, *Fish House*, portraying a group around a table in a colorful little shack, has the brilliance of an oil, and is one of the most endearing in the group.

J. L.

BUSINESSMEN

THE portraits of business and professional men at work and at play now showing at the 460 Park Avenue Gallery are a feature of the waning season. Peter Hurd, Luigi Lucioni, Sheldon Pennoyer, Ellen Emmet Rand, Jere Wickwire, Ivan Olinsky, Wilford Conrow, Ben-Hur Baz, and five or six others are the artists who collaborate. Of this gathering Ben-Hur Baz has furnished the most charming and the most exciting portrait, that of the architect Edward R. Tauch, Jr. Rendered in pencil and watercolor, this is a highly artistic success. Notables like Nicholas Murray Butler, Thomas J. Watson, Bruce Rogers, Stanley Resor, C. Minot Weld, Jesse Jones, and Stewart Iglehart are the sitters.

J. W. L.

THREE PAINTERS

TO THE Bonestell Gallery have come Virginia Berresford and Albert Carman. Following hard upon the vague, crude, and plangent pictures of Jennings Tofel, which this critic thinks overrated, the paintings of Virginia Berresford are all that is diametrically opposite. Sharp in focus where Tofel's were fuzzy, simple and definite where his (with the exception of the refreshingly simplest *Landscape with Palms*) were cluttered or confused, realistic in a sort of jappanned technique where his were romantic, they bring to us a new departure in Berresford's subject matter. Now she treats of the bread line, the long queue diminishing artistically into infinite distance, the only foil to the blue-grey over-all ground being an orange glow shining from the house door. But *Overseas Highway* is the most fascinating picture of the exhibition. Once Miss Berresford was more strongly under Sheeler's influence; that is now overlaid by a greater attention paid to certain effects obtained by O'Keeffe.

Albert Carman, painter and color-lithographer, exhibits some extremely graceful poses of women dancers. They are artistically composed and glamorously painted, and seem to reflect movement better than one would think. Directional lines do it.

J. W. L.

FRENCH PAINTING

PICTURES which, during the winter, were keystones in exhibitions reviewing the development of Impressionism, the oeuvre of one particular master, and so on, assume a new role during the warm season: they are informally shown along Fifty-seventh Street where their individual merits can be savored. Durand-Ruel and Carstairs currently present such non-thematic selections from

their French collections. The Impressionists are at the former, and Monet landscapes show the artist in his green, pre-broken-color stage in 1868 and in the full blaze of garden pictures of the eighties. Renoirs include a fancifully designed, firm painting of a red-gowned woman and a rich, but not lush, landscape of the 1890s. There is a deep-hued, large Degas of ballet dancers.

The twentieth century work at Carstairs includes one of the delectable honey and green Derain renderings of rhythmical trees, Van Dongen's pat view of *Les Champs Elysées*, and a wildly brushed Soutine landscape. There is a bristling Segonzac as well, and light-spirited Mediterranean segments by Matisse and Dufy.

D. B.

BECKMANN; ROESCH

IF YOU wish to get hold of the invisible you must penetrate as deeply as possible into the visible" wrote a



A.C.A. GALLERY
DAVID BURLIUK: "Self-Portrait and the Artist's Wife."

cabalist. Max Beckmann has taken this as a key to his philosophy of art, as outlined in a London lecture in 1938 and published in connection with his current showing at the Buchholz Gallery. The pictures, however, speak much more clearly than the words of this independent German now working in Holland, and his career is briefly summed from a realistic and painty *Self-Portrait* of 1912 to an ominously calm *Place de la Concorde*, 1939, bathed in beautiful pink-gold atmosphere. *The Dream* of 1921 shows him still modeling in three dimensions and introducing tortured Freudian, but non-Surrealist, subject matter. A 1922 *Landscape with Factory* reveals the out of doors without the simplification which came later. In the thirties flat compositions segmented by slashing black lines and heightened by powerful combinations of color are penetrating and arresting expressions of brutality, sometimes almost Spanish in intensity. The central panel of the *Temptation* triptych is most familiar of these. More direct are the allegory of *Man and Woman*; *Carnival*, and the kinetic and foreshortened *Tightrope Dancer*.

To an "advanced" trend belongs Kurt

Roesch, a Hoffer pupil now teaching in Bronxville, who occupies the Gallery during the last two weeks of May. Some of his work is like Abraham Rattner's: Picasso reduced to rhythmical ribbons of color. In this vein is a *Seated Woman*, solid though you can look right through her. Roesch can be gayly charming in sweet blues and pinks, or rich and dark, as in an impression of Manhattan at night.

D. B.

NEWCOMERS

RESPIRE from the usual emanations of the Impressionists and the Art Students League could be expected in a week when newcomers among the painters include an English fisherman, an Iowa farmer, and a Viennese illustrator. This relief was provided in terms of gay hues and sure statements.

Imagine a male O'Keeffe with a dash of Blake to him and you have the Iowan, Fred Bliss who is showing at Weyhe's. A student and "discovery" of the late Emil Ganso, he reflects his teacher little, and is entirely unlike any of the more familiar Midwesterners. Instead, he has set about to paint the flora of his region in terms of happily curved patterns and very high tones. Sometimes he gives them whimsical titles, and sometimes he goes serious and presents the effects of poison gas on a wheatfield. The religious and allegorical pictures are where Blake comes in, but Bliss does not yet know what to do with a human figure.

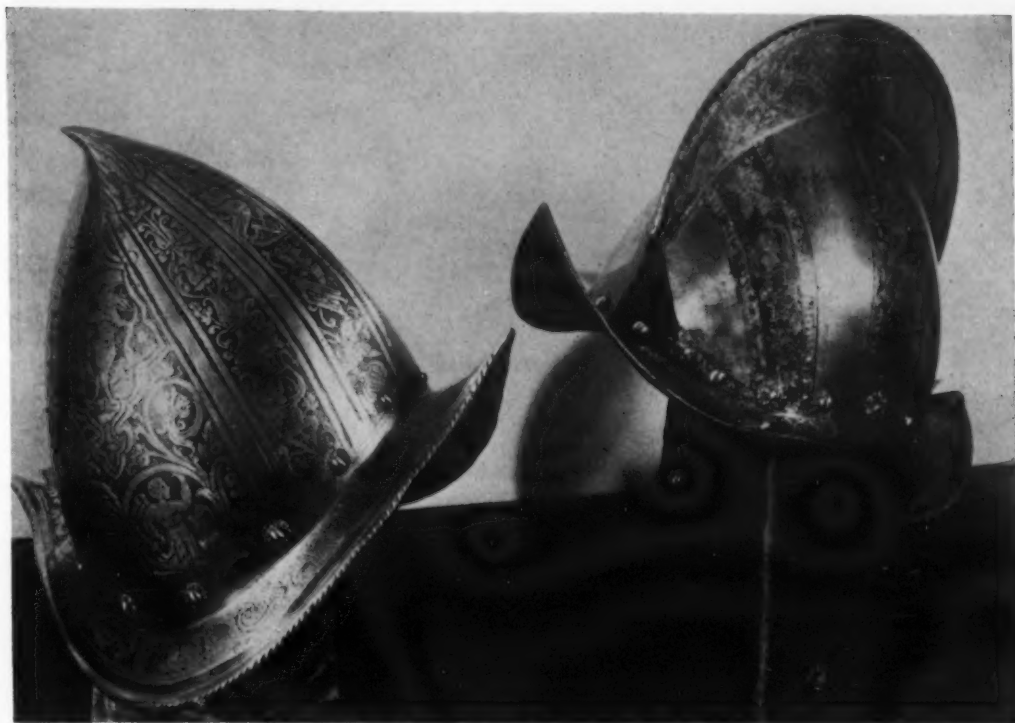
The Britisher, John Craske, displays marine watercolors and needle pictures at the American British Art Center. He is apt to plunge you into the middle of the sea and show you how bright and green and curly the water can be. Injured when he served as a mine-sweeper in the last war, he developed a novel technique of embroidery using long threads which are particularly adept at creating the illusion of water.

(Continued on page 33)



BUCHHOLZ GALLERY
MAX BECKMANN: "Party."

CROSS-SECTION OF A COLLECTION: *The Clarence Mackay Objects*



ALL OBJECTS EXHIBITED AT GIMBEL BROTHERS

ARMOR is one of the most imposing categories of the Mackay Collection. In addition to the Italian XVI century morions illustrated, splendid cannellated or engraved suits, chamfrons, pistols, swords, and banners recall the age of fashionable chivalry.

AGAIN reviewing the scope and variety of a large American collection comparable in quality and in interest to that assembled by William Randolph Hearst, a selection of objects of art belonging to the late Clarence H.

Mackay is shown at Gimbel Brothers. Much of the property of this distinguished connoisseur has already been publicly exhibited and has been acquired by leading museums (reviewed in ART NEWS for May 13, 1939, and

May 20, 1939), but representative objects from the Mackay mansion at Roslyn, L. I., can now be seen for the first time. Included are many examples which reflect Mr. Mackay's keen interest in the functional art of the armorer.

Paintings, prints and ceramics are here, along with rugs and furniture.

In addition, English furnishings and silver, recently conveyed across the Atlantic, represent prominent collectors and are to be sold for dollar exchange.



PAINTINGS include not only such English eighteenth century portraits as "Mrs. Siddons" by Lawrence, but hunting pictures by Jones and Sartorius. A group of rare Currier & Ives lithographs is notable.



FURNITURE is typified by the French XVI century carved walnut chair. Outstanding too are XVII century Flemish pieces.



OF THE CARPETS most impressive is this XVII century Indo-Persian rug from Lahore approximately fifty-two feet long. Other decorative objects include silver, glassware, and ceramics, among the latter a notable pair of Urbino XVI century majolica plates.

THE ART NEWS OF AMERICA

(Continued from page 7)

of prints, who are shown how they can enjoy in small the great masterpieces of museums. Concurrently the Portland Museum presents the first exhibition by the newly formed Oregon branch of the Young American Artists' Association, twenty in number, who present commendable painting and sculpture.

Elgin, Illinois, Stages a Contemporary Show

THE Elgin Academy, which from Gilbert Stuart to Whistler can claim an important collection of American painting of the past, is expanding in the contemporary field with a May exhibition of oils and watercolors. Presented in the gallery of the Laura Davidson Sears Academy of Fine Arts for the purpose of encouraging the native artist, the show is restricted to Americans who met the requirements of a jury composed of Clara McGowan of Northwestern University, Kenneth Shopen of the Chicago Art Institute, and Rudolph Weisenborn, Chicago painter whose successful large retrospective was a recent event in his native city. The win-

ner of the \$100 purchase prize, which will go to acquire an outstanding work to enter the permanent collection of the Sears Gallery, will be announced later.

Cleveland Supports Its Artists and Craftsmen

THE amazing record set for twenty-three successive years at their May Show by the Cleveland Society of Artists and Craftsmen is being upheld again in their current annual. These annuals benefit by an exceptional set-up: the total number of prizes this year runs to well over fifty; Cleveland's traditionally expert craftsmen offer a far broader interest than attaches to the average fine arts show; the artists can depend on the full cooperation of the museum; most important of all, Clevelanders are not mere lovers of art in the abstract, but buyers who systematically support and encourage their artists. Since first organized these annuals have been responsible for the remarkable total of 1,490 sales, netting a sum of \$198,021.58.

With pardonable pride, therefore, Cleveland has turned out for a double

celebration: the Museum's Silver Jubilee and the May Show. Though the complete list of prize-winners is too extensive to go into, a general glimpse may be had by looking at the winners of first prizes. For oil portrait it was Eileen B. Ingalls whom the jury selected for her sensitive, alive study of *Woman in Plaid*. Leading the figure composition class is Paul B. Travis with his *John Contemplates the Coming of Spring*, full of serenity and richness. *Car Stop* by Carl Gaertner, first among landscapes, describes bleak factory environs. There is an expressive group of watercolors, some expert graphic work. Such master-craftsmen as Edward Winter, whose enamel on metal *Harvest* is reproduced herewith, have rightly contributed to the city's reputation. Imaginative ceramics, suave silverware, and exceptionally original printed fabrics head a long list which includes, jewelry, weaving, metalwork, and photography.

Parkersburg 3rd Annual: Locals to the Fore

FOLLOWING the signs of the times, Parkersburg, West Virginia, has assembled its third annual painting exhibition with the regional trend firmly in mind. The Fine Arts Center has opened its doors to artists from West Virginia, Ohio, and Pennsylvania, a sizeable show of oils and watercolors resulting. Six cash awards and three honorable mentions added to the competitive interest, with first prize of \$75 going to Albert Pels for *Sea Disaster*, a composition derived from the classical conception of Christ on the Sea of Galilee. To Earl Gross went first prize in watercolor for *Resting*, study of a team and wagon against quiet fields. The jurors, who included Clarence Carter of Carnegie Tech, Phillip R. Adams of the Columbus Gallery of Fine Arts, and Clyde Singer of the Butler Museum, commented on the number of interesting figure compositions.

St. Louis: The Coins of the Ancient World

IN A day when all but small denomination coins have virtually vanished from circulation, the moneys of the ancient world hold a particular interest for us over and above their artistic merit. For the first half of the month the St. Louis City Art Museum is exhibiting over a hundred of these gold and silver tokens, many of them extremely rare examples borrowed from the J. M. Wulff and other collections. By reason of the fact that no stylistic limitations were imposed on the Greek medallists, these early examples are in reality miniature sculptures reflecting the artistic styles of their day. Many are brilliant portraits, providing us with our only authentic likenesses of such legendary figures as Alexander and the men who partitioned his empire.

Earliest known coins date from about 700 B.C., when the Lydians in Asia Minor began to stamp small ingots of gold or silver alloy with an official mark



CITY ART MUSEUM, ST. LOUIS

SICILIAN tetradrachm, ca. 440 B.C., showing head of Apollo.

as a guarantee of weight and fineness. One such example in the exhibition is an electrum stater bearing the impress of a lion's head, ascribed to the seventh century Lydian King Ardys. Another bean-shaped gold stater commemorates the reign and riches of Croesus. In all these early coins the die was regarded as a sort of punch imposed on a rough metal and thus no effort was made to trim rough edges or correct irregular shapes.

The mature, noble, monumental style of fifth and fourth century B.C. Greek art is nowhere better shown than in a splendid tetradrachm of Syracuse bearing the head of Arethusa and, on the verso, a four-horse chariot. Such handsome pieces were probably struck off as prize money for the Assinarian games. The final phase of the grand style appears in the coinage of Philip II of Macedon. Roman portraits include Caesar, Cleopatra, and a succession of the later Emperors.

Abstractionists & Others for the Modern Museum

AMERICAN accessions now broaden the scope of the collections of the Museum of Modern art both intensively and extensively, since twenty-odd new items are by artists already represented as well as by some never before included in the permanent collection. Among the sculptures are Jo Davidson's bronze bust of a celebrated Spaniard, Dolores Ibarruri; two wire constructions by Calder; a granite torso by Ben-Shmuel; and Bernard Walsh's cast iron *Boy*. Arshile Gorky, I. Rice Pereira, Balcomb Greene, and the Bolivian, Roberto Berdecio are the painters of a group of abstractions, while among other pictures is work by Hopper, Peter Blume, Sidney Fossom, J. R. Monty, Austin, Levi, and Munsell.

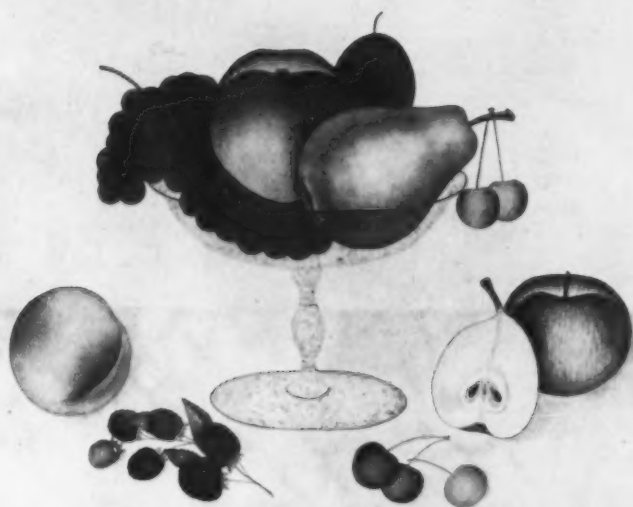
Expressionists Take Over in Cincinnati

EXPRESSIONISM, which in essence boils down to a statement of the artist's basic emotional reactions, has had followers in widely divergent schools and countries since the beginning of the century. As most Expressionists can in some sense be linked to El Greco, this provides an excellent point of departure for the Cincinnati Modern Art Society's current exhibition



TWENTY-THIRD ANNUAL, CLEVELAND MUSEUM OF ART

A SPECIAL AWARD for mural and decorative painting went to Edward Winter for "Harvest," panel executed in enamel on metal.



LENT BY MR. J. STUART HALLADAY & MR. HERREL G. THOMAS TO CARNEGIE INSTITUTE
THE GLASSY CLARITY of "Still-life" by Emma Cady, painted about 1820, foreshadows the simplification of many modern schools.

which centers about the Museum's splendid *Crucifixion* by the great Spanish exponent of emotional painting. The show has been assembled with the assistance of J. B. Neumann, connoisseur and collector, who gave two talks on the subject at the time of the opening.

Germany's ostracized painters are here in full force—Beckmann, Dix, Klee, and Kokoschka among the most familiar. A great late Picasso, *Girl with the Cock*; an early Matisse, *The Window*; a Modigliani *Portrait of Kisling*; two Rouaults and two Soutines also qualify as Expressionistic in their direct emotional impact. American exponents are rarely grouped as a separate school or movement, yet seen together Marin, Marsden Hartley, Weber, and Karl Knaths clearly are working along parallel lines. The exhibition, on view until May 20, comes as a climax to the season's activities by Cincinnati's youngest and most progressive body, the Modern Art Society.

Upper Hudson Artists in Their Sixth Annual

ARTISTS living within a hundred miles of Albany have for the past six years been sending their work regularly to the Institute of History and Art's Annual Exhibition of Artists of the Upper Hudson. This year, being also the Institute's hundred-and-fiftieth anniversary, special efforts have been made to bring both interesting examples and a large audience to the second oldest museum in the country. When it comes to organizing a painting and sculpture show, Albany is strategically located. The Upper Hudson district takes in the veteran art colony of Woodstock, the culture-minded Berkshires, the college art departments of Vassar, Bennington, Skidmore at Saratoga, and Russell Sage in Troy. 150 paintings, selected locally with the advisory assistance of Edward Hopper, were sifted out of an original 300 entries. Notable are works by George Ault, Margaret French Cresson, Olin Dows, Simon

Moselsio, David Smith. The Annual will remain on view until June 1.

Industrial Design of the '30s in Baltimore

READY to prove that cash registers, paring knives, and concrete mixers have as much right to intrinsic beauty as cars and airplanes or, for that matter, painting and sculpture, the Baltimore Museum of Art is presenting until the end of the month a "Design Decade" exhibition devoted to this basically American contribution to modern life. Working in collaboration with America's foremost industrial engineer, Walter Dorwin Teague, the Museum's director, Leslie Cheek, Jr., has arranged the show to call attention to the trend which came in with the thirties, when mass production began to give way to more specific and functional planning. Mr. Teague himself, who has amply proved his ability to glorify anything from domestic objects to the de luxe Pullman which took many vacationers to Maine last summer, feels that in this individualized attention to everyday accessories lies the future of modern design. Its past is also rehearsed in the show: the Mrs. James Ward Thorne miniature rooms, which give detailed analysis of styles since the sixteenth century, make the foreground for carpet sweepers, mint julep sets, glare-free desk lamps, and a hundred other objects. With its accent on the practical, this offers a vastly wider appeal than the average museum affair, and a record attendance has rewarded the efforts of its organizers.

Fogg Museum Class Stages Its Annual Show

AS THE annual exhibit prepared by the pupils of Professors Paul J. Sachs and Jacob Rosenberg, Harvard and Radcliffe students in the Museum Class at the Fogg Museum are currently presenting an exposé of the American landscape. The purpose of the exhibit is to illustrate the European influences

which shaped American painting and the gradual development of an intrinsically American style. To this end twenty-two well known canvases have been borrowed from public and private sources throughout the Eastern states. From them it may be seen how George Inness and the late Hudson River School shared in the European spirit, how a group of American Impressionists echoed the movement that originated in Paris, how such men as Hunt and Duveneck acquired the foreign technical knowledge which, combined with the American journalistic sense, resulted in the emergence of a type of art peculiar to the United States. From here the next steps are easy to follow: the realism of Henri and Bellows, the cool, deliberate observation of Kuhn, Speicher, and many another contemporary.

Our Painting Ancestors: Pittsburgh, Brooklyn

UNTIL June 1 American primitives, or as they term them "provincial" paintings, are occupying the Carnegie's special exhibition galleries. The institution's initial plunge into the Americana field, the show marks the first public appearance of a very distinguished collection—one formed over a number of years by J. Stuart Halladay and Herrel George Thomas of Sheffield, Massachusetts. These eighty works, dating from 1680 to 1860, represent the

most careful connoisseurship and selection. One of the most striking is *The Colden Family of Coldenham, New York*, dated about 1770, in which the artist, perhaps to divert attention from his subjects' wooden demeanor, has lavished his talents upon Mrs. Colden's jewels and on the embroidered vests, stockpins, and fancy buttons and loops worn by her husband and grandsons. There is a variation of Edward Hicks' Penn's Treaty with the Indians, an important Robert Feake portrait of Ebenezer Coffin of Nantucket, three Presidents of the United States, and landscapes and still-lives done with admirable clarity and modernity of feeling.

Shown concurrently and on view till May 25 are paintings by Everett Warner, the Carnegie's choice for their annual one man show of Pittsburgh talent. Early New England landscapes, poems of the Manhattan waterfront, and latter Pittsburgh industrial scenes give evidence of a highly expert painter who has influenced an entire generation of local artists.

Bearing out the growing cult for native painting, the Brooklyn Museum announces the purchase of two important eighteenth century American portraits representing the Van Cortlandt boys, John and Pierre, at their historic Croton-on-Hudson manor. One child, accompanied by his pet fawn, is shown against the typical heavy fabric curtain which in this case is drawn back to reveal a charming glimpse of local land-



RECENTLY ACQUIRED BY THE BROOKLYN MUSEUM
 BY A CELEBRATED UNKNOWN early American portraitist, "John Van Courtlandt," posed at the Croton-on-Hudson family mansion about 1730.

scape. The other boy is posed in an imposing architectural setting between pet dog and a large urn of flowers. Though their author has never been satisfactorily identified, both are well known to students of early American painting, being distinguished for a skill far ahead of many of the Colonial primitives without at the same time aping the pretentious English portrait fashionable in that day.

Gilded and Other Antique Bird Cages

YOU can never tell what Cooper Union is going to pull out of its versatile storerooms of decorative material. Now it is bird cages. Not the ordinary variety, of course, but antique specimens from many nations and in curious forms which would delight Dali and probably induce a psychosis in a self-respecting canary.

The collection was established fifty years ago by world-traveler Alexander Wilson Drake who also went in for insect cages. Avian domiciles include Chinese cages with symbolical decorations. One is made of ivory (including the "wires"), hangs by a silver finial, and can be lifted by jade and turquoise handles. Formal and stylized are eighteenth and nineteenth century English specimens with Doric columns, while imagination had free play among the Victorian Americans whose idea of a cage was a church model complete with Gothic windows and clock towers; the hull of a ship; a detailed two-story

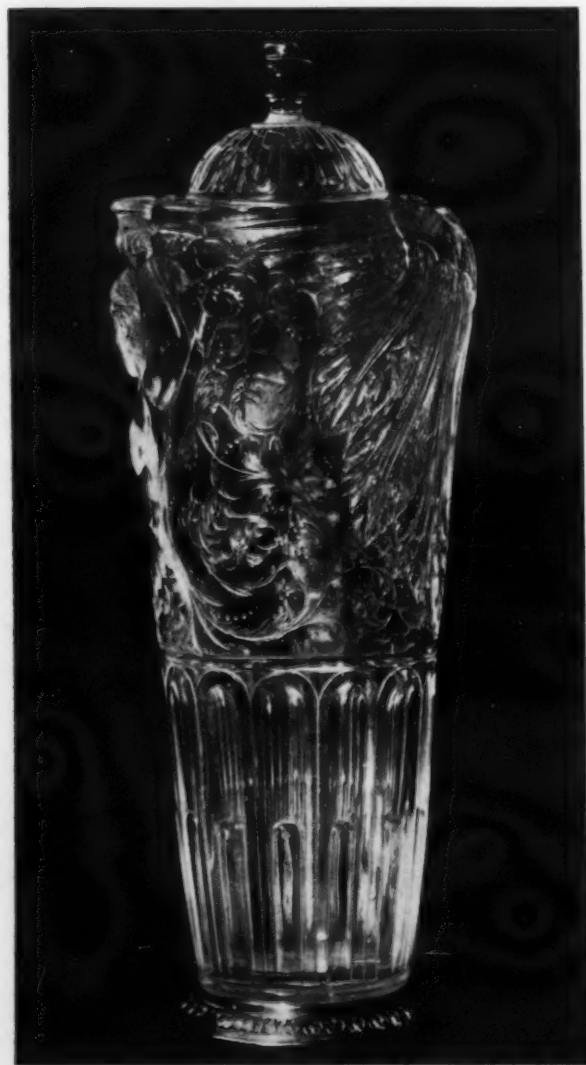
Swiss chalet, and the like. The Dutch were apt to make them of Delftware, and the Germans conceived a house with large bay windows. Oriental and primitive cages are also included in the assortment which, in addition to its entertainment value, provides some interesting source material for the history of taste.

A Handsome XVI Century Carved Crystal

SO RARELY have fragile examples of Renaissance rock crystal carving survived the centuries that the new Alger House sixteenth century carved Italian ewer marks an event on the acquisition calendar of the Detroit region. The piece comes to the museum through the generosity of Mrs. Thomas H. Simpson.

While the lower half of the tapering vessel is carved with vertical flutings the upper section shows in front the finely proportioned figure of a mermaid chiseled in relief after a Classical model. The sides of the ewer are delicately engraved with an arabesque design and the back forms a shell pattern with the mask and wings of a grotesque bat enveloping the upper border and terminating in a fan of acanthus leaf motifs. The cover is in the form of a fluted dome topped by a small rosette. With the exception of one or two inconspicuous minor fractures the piece is in a perfect state of preservation and shows that incomparable brilliance peculiar to the finest Renaissance crystals.

PRESENTED BY MRS. THOMAS H. SIMPSON TO THE
DETROIT INSTITUTE OF ARTS



ITALIAN
RENAISSANCE
CRYSTAL
ewer, elaborately
carved, showing mask,
foliate, and animal
designs.

Face to Face with the Line

(Continued from page 10)

That Picasso could also capture the significance of form, mood, and expression, by the most economized means is clearly proven by the Fogg Museum's Blue Period drawing of a *Clown*. Here the pure outlines suggest a tracing, though with a freedom and sensitivity entirely devoid of the mechanical.

The leading traditions of French painting during the nineteenth and twentieth centuries are admirably represented in the show. Géricault and Delacroix are to be seen in a superlative group of eight drawings, the most striking of which is possibly the black chalk and pencil sketch by the latter (recently acquired by Professor Sachs for the Fogg Museum) of *Frédéric Villot*, who was Curator of Paintings at the Louvre at the time it was executed, about 1840. The rising influence of photography may be felt in this study, but the artist's power of interpretation and almost uncanny insight into the character of the sitter far outreaches the limited resources of any camera. Other drawings of special beauty and rarity by Chassériau, Corot, Millet, and Daumier, furnish unparalleled opportunities to study the individual and personal styles of each of these men, who, on the basis of their draftsmanship alone, could still be rated among nineteenth century immortals.

The most remarkable feature of the present exhibition is the group of nineteen drawings by Degas. The current examples range from five early studies, executed about 1860, after the Italian Renaissance painters, Benozzo Gozzoli, Ghirlandaio, Leonardo, and Pontormo, (lent both by the Fogg and the Museum of Modern Art) and continue through the late *Bathers*, which sum up a life-time of preoccupation with all phases of the human figure—untold numbers of positions and attitudes and which no artist, however great a genius, could ever have arrived at without a grounding as thorough as that of the old masters. Several from the Sachs Collection have added interest since they are studies for well-known paint-

ings by Degas: the extremely sensitive sketch of *Madame Julie Burtin*, of 1863, for the portrait *Femme en robe noire*—that masterpiece of expression, with its accents placed upon the strange eyes and peculiarly personal gesture of the hand; the head of *Madame Hertel*, of 1865, which is a preliminary study for *La Dame aux chrysanthèmes* in the Havemeyer Collection at the Metropolitan Museum; and the study of *Jules Finot*, of 1868, for the painting also in the Metropolitan; the free preparatory drawing, of 1872, on pink paper for the central ballet dancer in *La Classe de danse* in the Camondo Collection in the Louvre; and finally the two magnificent studies in rich black crayon and chalk of *Diego Martelli*.

The Impressionists are also represented at Alger House, Manet in a pen and ink drawing of a favorite café where the group foregathered. The Post-Impressionists, Cézanne, Gauguin, Van Gogh, and Seurat, have each contributed highly characteristic work.

With the exception of the *Clown* and the *Mother and Child* by Picasso, and the *Lady with a Necklace* by Matisse, all belonging to the Fogg Museum, the balance of twentieth century drawings, which emphasize many of the radical developments of the present age, is lent by the Museum of Modern Art. The *Eiffel Tower*, by Delaunay, is one of the earliest examples of Cubism, represented in more recent form in the *Composition* and studies of *Hands* and a *Foot*, by Léger. The trend of Surrealism may be viewed in works by Miro, Masson, and Dali, and at the same time the influence of primitive art, which has played such a vital part in shaping modern directions, is brought out in the pencil drawing of a *Man with a Hat* by Modigliani, gift to the Museum of Modern Art of Mrs. John D. Rockefeller, Jr. More conventional in style and echoing the great nineteenth century French tradition are the two sanguine *Seated Nudes*, one by the sculptor Despiau and the other by Derain.

The Barnard Collection

(Continued from page 15)

country, Barnard used them in a cloister which provides an admirable survey of the richness of the regional variety. Sculptures in the round are also of fine quality, and from a later period are such outstanding examples as a majestic wooden French thirteenth century *Seated Bishop*, and a well realized limestone *Virgin and Child* still retaining much of its original color. A *pièce de résistance*, however, is a complex work, a Flemish fifteenth century *Crucifixion*, some fourteen feet high, whose five large polychrome figures are carved of oak in a style which reflects the manner of the Northern primitive, the Master of Flémalles.

Bridging the Gothic and the Renaissance is another great unit, an oak altar of the *Passion*, made in Antwerp about 1530. The sculpted scenes of the central

portion, carved perhaps by the Master of the Oplinter Altarpiece, show the full development of Gothic, while the paintings, already containing imported Renaissance elements, reveal characteristics of the shop of Pieter Coeck van Alost, master of the elder Brueghel.

Establishing the background for the collection of early Renaissance Italian paintings is a Pavian frescoed half-dome representing the *Coronation of the Virgin*, 1480-90, while other and smaller panels are attributed to Giovanni di Paolo, Martino di Bartolommeo, and a follower of Orcagna.

Architectural in concept, though small in scale, is a collection of splendid Renaissance jewel boxes, while stained glass windows, richly decorated hangings, metalwork, and so on, are other categories of the Collection.

Chemically Pure in Art

(Continued from page 13)

Palais des Beaux-Arts which the critics vilified but the more advanced Belgian public liked. During the next years Hayter exhibited successively at the Salon d'Automne — "an impossible place" — the Indépendants, and the Surindépendants. By the same token his painting was moving away from visual representation toward images related to reality through a kind of dream process. Unlike dreams, however, they could be carefully selected. "By their persistence you can distinguish between valid and invalid images," he says: "Some fade quickly; others are just as insistent after three months. These, I then feel, are a kind of general image which is a part of the collective human Subconscious, not just my own Subconscious." It was this very point eventually that divided the Surrealist group. Hayter, Miro, and Tanguy were among those who rejected Dali and his followers for their exploitation of purely personal neuroses on the furred teacup-raining taxicab order.

In his own personal manifesto Hayter goes further than this. He stresses the fact that the ambiguity of his forms invites the spectator (who shares with the artist a common subconscious background) to analyze, to supplement, to participate in his paintings. Probably no modern artist lends himself better to this type of exploration. Take the magnificent etching *Battle* (reproduced on page 12) which was completed a few days before that powder-charge, the Spanish War, went off. At first glance you may think it's a study for a nervous breakdown. Look deeper into its complicated fabric and you will see the fighting figures, the furious drive, the accelerated time element that Onslow-Ford talks about so much when he lectures on Hayter.

In 1933 he showed with the Surrealists for the first time, and in '36 was one of the organizers of their now famous London exhibition which subsequently landed at the Museum of Modern Art via Paris. At the time of the Paris International he appeared at the Jeu de Paume in a show called "La Peinture indépendante depuis Cézanne." Nevertheless when the Atelier 17 held group shows Hayter's name was never signaled, and in the same spirit he collaborated on the *Minotaure* without ever signing his pieces. The result of this kind of anonymity is that he has been the least publicized of all the Surrealists, though he is recognized and collected by fellow-artists. Picasso has a large selection of his work—they used to exchange prints. Ronald Penrose, Paul Nash, Bauer the non-objective man, Malvina Hoffman are others who own Hayters. Museums, both reactionary and avant-garde have bought them and include those of Gothenburg and Stockholm, the British and the Victoria and Albert, the Wadsworth Atheneum and the Bibliothèque Nationale, the Brooklyn Museum, and the Chicago Art Institute.

1937 took Hayter to Spain on the invitation of a progressive Ministry of

Arts. The war was in full swing and, since there was no question of getting an orthodox visa, he slipped over the border provided with a safe conduct which allowed him to get near the fighting which inspired him to paint *Man-eating Landscape*. Pronounced by the critic Waldemar George a "pastiche on *Guernica*," this picture, which is perhaps the most astounding in the whole Bignou show, was actually completed about the time the big Picasso was begun. Like it, it deals a shattering blow to the security of our world, but where *Guernica* describes the chaotic din of an actual raid, *Man-eating Landscape* conveys a slower and more ominous kind of threat. This is no single event but a picture of a world as greedy and murderous as the giant molecule that feeds on the broken man in the foreground, as delicately cruel as the fluttering scarlet skirts of the dancer. After this when Hayter writes that his painting is "a mirror window through which every man can see into his own internal reality" you realize that it is no handout of fancy phrases.

It was after witnessing a bombing of Madrid that Hayter, together with a Spanish friend, began to work out a basic theory of camouflage on which he made reports to the Spanish Government and, in 1938, to the British War Office. Impressed, the latter authorized him to assemble a research unit of architects, technicians, and artists—several of them Surrealists. Hayter's method, which works through color, shadow, and light reflectors, though only officially adopted two and a half years later, is the one in current use in Britain today.

This experience now stands him in good stead. He has not only set up his own Camouflage Engineering Company (in which the Government has lately taken a rapt interest) to further the experiments started in England, but is acting advisor to the Museum of Modern Art camouflage section in their "Britain at War" show scheduled to open late this month. He has constructed for them an apparatus which can duplicate the angle of the sun and the consequent length of cast shadows at any time of day, any day of the year, at any given latitude. This complex of turntables, discs inscribed with a scale of weeks, allowances for seasonal declination, and so on is just the kind of working mathematics he really delights in.

Since his arrival here a year ago Hayter's activities have assumed their normally furious pace. He has been West and had a one man show at the San Francisco Museum last summer. He has written articles for the quarterly, *Print*. He has been teaching etching at the New School for Social Research where in a short time he gathered round him, among others, Reginald Marsh, Isabel Bishop, and Douglas Gorsline, all realists but bent on improving their technique. Though he is not yet satisfied with the quality of the class's work as a whole and has turned down offers for



BIGNOU GALLERY

ELEMENTS OF COLOR, each at a maximum pitch yet under complete control, are scattered over Hayter's beach scene, "Cassis," of 1939.

group shows, he hopes in time to build this up into an American Atelier 17. Meanwhile, when he is not dashing off to Washington, his own painting and graphic work goes on apace.

Beginning with 1934 the Bignou show points up Hayter's latest tendencies. In works like *Pavane* and *Introduction* of 1935 there is a surging line that still relates to the etchings. Color is used to accent rather than describe, and impact derives from the same hypnotic quality you find in African art—one which puts Onslow-Ford in mind of "tap-dancing she-devils." By *Cassis*, 1939, color has been raised to a maximum, for Hayter systematically sets out to prove the absurdity of the Impressionists' "La peinture c'est la lumière" through combinations which induce the singular illusion of interchanging shapes, and alternately receding and advancing planes. Ford describes this as the fourth dimensional time-speed element. Whether, like him, you can interpret the more sinister psychological overtones in Hayter's work, or merely regard them as magnificent color compositions full of disturbingly reminiscent echoes, you can't deny the power

of these paintings. Hayter himself takes acid pleasure in the fact that they represent the ultimate slap at the Impressionist ideal.

For all his furious energy Hayter is the kind of day-dreamer who is as interested in works of accident as in works of art. A slug of wet plaster squeezed in the fingers produced so provocative an imprint of life in reverse that he called in friends to, literally, lend a hand. Results are the "objects" which will be shown at the Willard Gallery, along with Hayter's etchings and plasters, after May 26. Further fancies include a concrete wall, cast in a mold lined with pipes and other excrescences to produce unexpected patterns. The plasters themselves are worth separate study. Ink does odd things on the porous surface, giving effects of great density. Where he cuts into it, light and shadow play on the chalky white under-surface till you rub your eyes to find out what is really going on there. For in everything he puts his hand to there is something going on. Perhaps some day Hayter can take the time to develop a scientific theory of energy which will explain it.

Nine Modern Masters

(Continued from page 11)

work of living masters—with one exception, a recently deceased contemporary—though its contribution to the needs of the Modern Museum goes further still. In addition to the nine paintings placed on exhibition, his gift contains "other valuable paintings . . . for future sale or exchange as they more or less duplicate works already owned by the Museum." What a precedent! On the strength of it, I trust, the Modern Museum could one day, when Rouault and Segonzac have become what Delacroix and Courbet represent today, sell or exchange those fine pictures which are at this moment the epitome of the modern tradition. If so, this is the ideal gift,

one that does the donor more credit than a hundred marble palaces or memorial wings; and the ideal result of private patronage of the artist, with the work of living creators, thus supported by the individual, given for public enjoyment through a continuous process in time to come.

Principles apart, another virtue attaches to the Clark gift in that it so well reveals the taste of a collector of our day. From Eilshemius' eternally archaic, Douanier-Rousseauesque *Afternoon Wind* of 1899 (with its irresistible reminiscence of the White Rock lady of the spring) to the sandbag-realism of communal Mexico in Si-

(Continued on page 34)

In Re Decor

(Continued from page 23)

New York gallery. In pottery, glass, silver, textiles, or whatever they exhibit, their standards are consistently high, and they give you a feeling that these crafts are being pursued in this country with vigor and imagination, for there is no hint of gift-shop mass production or knick-knack psychology in these shows.

Stefan Hirsch's glass mosaic panel of the New York skyline follows a favorite motive of his on canvas into another medium. Contrasting with this is Maurice Heaton's ingenious use of colored Sandwich glass to make an effective lighting panel. There are some lovely pieces of pottery by Henry Varnum Poor, certainly one of our most gifted ceramic artists, one or two heads by

Wally Wieselthier, softer in feeling than her work in the Wiener-Werkstätte days, some silvery wall-sconces by A. F. Vandervelde, and a large wall tapestry by Lillian Holm, simple in its flat representation of figures. There are furniture and fittings by Charak and Tommi Parzinger, and several experiments in new upholstery materials by less known designers: altogether an exhibition full of new ideas in the field of decoration.

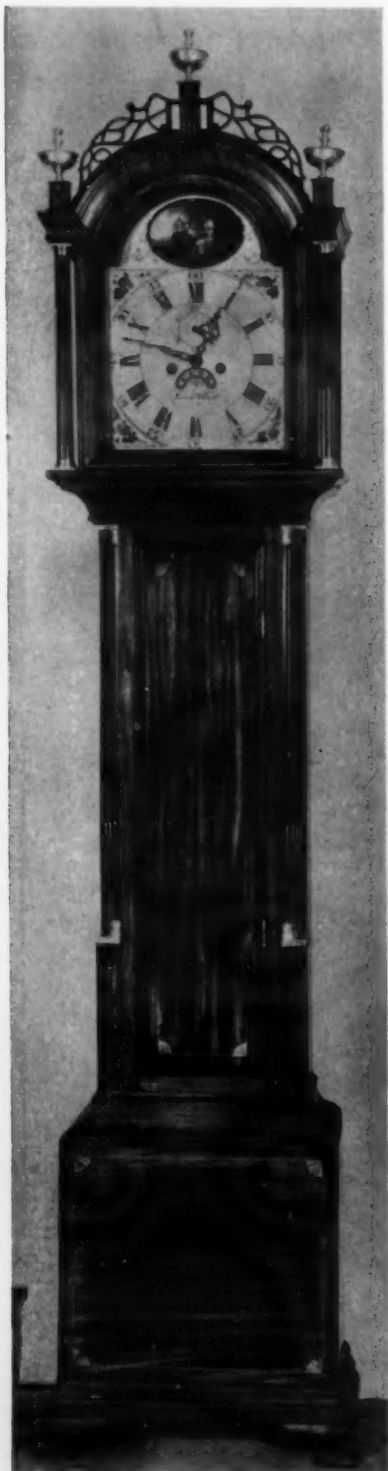
American Antiques With Local Characteristics

AMERICAN antiques, long the special field of I. Sack, may be seen in the new quarters of this firm, where the individual styles of Salem, Baltimore and Philadelphia in the late eighteenth century may be compared. One of the few American examples of a breakfront bookcase is of mahogany and satinwood, and is topped by a gold eagle. This was made in Salem around 1790, and its beautifully grained wood is emphasized by being inlaid in oval panels. Compare it with the sideboard of the same combination of woods and about the same year made in Baltimore. Both have the grace and delicacy of the Heppelwhite and Sheraton designs, and compare favorably with similar furniture made in England at the same time, or a little earlier. A Simon Willard tall clock made in Boston around 1800, on the other hand, while it has simplicity of shape and dignity of proportions, is less elaborate in decoration than typical English clocks of the same type and period.

Industrial Settings Get an Artistic Decor

DURING the second half of May the Macbeth Galleries are showing photographs and watercolor renderings of rooms made by James Blauvelt & Associates. This group of designers declares that their interiors are not the result of an Alice in Wonderland experience, and you feel the truth of this, for New England farmhouses, college clubs, Southern mansions, and New York offices seem to flow from their offices with the precision and ease of products on a factory belt. This is not to imply that they do not possess originality and a personal quality. But artistic temperament, in its bad sense, really does not seem to govern this work so much as does a thoroughly thought out plan.

Furthermore, this exhibition is no tiresome reading of blueprints, but is easily looked at. See what the Blauvelt establishment has done to make tasteful and logical backgrounds for the Arthur Murray Dance Studios, Seal-test Kitchens, the Cornell and Vassar Clubs, the Metropolitan Opera Club, and dozens of domestic interiors of highly contrasting character—really a challenge to the designer's ability to keep up with the present without offending the past, promote the sensible over the tricky.



I. SACK GALLERIES

FLUTED CORNERS and brass stop inlay are special features of this mahogany and sandalwood tall clock made by Simon Willard of Boston about 1800.



CHRYSLER SALE: PARKE-BERNET GALLERIES

IN A SUPERB BORDER of flowers, eagles, and putti, "The Judgment of Solomon" tapestry from the Van den Planken-De Comans atelier, ca. 1640.

COMING AUCTIONS

Mrs. Walter P. Chrysler Estate Sale

PROPERTY of the estate of the late Della V. Chrysler (Mrs. Walter P. Chrysler) comprising principally French chairs and settees covered in choice needlepoint, Italian Renaissance furniture, fine Oriental rugs including antique and semi-antique examples, Gothic and Renaissance tapestries, old velvets and other textiles and embroideries, some paintings, and various objects of art, will be dispersed by public sale at the Parke-Bernet Galleries on the afternoons of May 21, 22, and 23. The collection will be on exhibit each weekday commencing Saturday, May 17.

Characteristic of the furniture of the sale (French and Italian walnut pieces mainly) are a finely sculptured walnut cassone in the manner of Sansovino, a Henri IV turned oak draw-top refectory table with colonette supports, a three-fold screen in magnificently woven late seventeenth century Gobelin tapestry.

The small group of paintings features *The Madonna in Glory* by Sir Anthony van Dyck, which has been described by Dr. Gustav Glück as "the best example by Van Dyck of the several repetitions of this composition;" also *The Holy Family* by Bastiano Mainardi, and *Madonna and Child* by Niccolò Rondinelli.

The Oriental rugs and sixteen splendid tapestries form one of the principal groups of the sale. One of the most notable of the latter is a Flemish late Gothic allegorical *Mankind and the Olympian Paradise*.

Furniture, Porcelains, and Bibelots

FINE English and French eighteenth century furniture, Georgian silver, tapestries, Remington bronzes, gold snuff boxes and other bibelots, European and Oriental rugs, and a col-

lection of twelve old violins, the property of several New York private collectors including Mrs. Gustave Lindenmeyr, Mrs. Lany Glasser, Richard B. Corbin, and Mrs. Gates W. McGarrah, together with other owners, will go on public sale at the Parke-Bernet Galleries, Wednesday and Thursday, May 28 and 29, following exhibition each weekday from Saturday, May 24.

English eighteenth century mahogany furniture offers an attractive selection of pieces, including Georgian, Chippendale, Sheraton, and Heppelwhite examples. Conspicuous among the French eighteenth century furniture are several fine Louis XV commodes, notably one in tulipwood profusely inlaid with hawthorn marquetry in a design featuring urns of flowers within spiral ribbon motives, and mounted in bronze doré, and a transitional Louis XV-Louis XVI tulipwood commode.

Harmonizing decorations include a Waterford cut crystal glass luster chandelier, and a pair of Regency ormolu and crystal luster sconces. Georgian silver enamels, snuff-boxes, and fine English porcelains, complete the group.

Americana, Sculpture, & Garden Furniture

EARLY American glass, maple and pine furniture, hooked rugs, and bronzes by the late Janet Scudder, property of James L. Hutchinson, and from the collection of the late Frederick K. Gaston and others, will be sold at the Parke-Bernet Galleries on the afternoons of June 4 and 5, following exhibition from June 2.

Mrs. Henry Walters Rugs Silver, Furnishings

FRENCH furniture and furnishings, silver, rugs, domestic carpets, porcelains, and other art objects, all the property of Mrs. Henry Walters, will

be dispersed at public auction on the afternoon of June 6 at the Parke-Bernet Galleries, following exhibition from June 2.

Mulhall Collection to Go On Sale at Tonawanda

THE sale of important paintings from the collection of the late Mr. Thomas Mulhall and of his son Mr. James Mulhall to be held at Tona-

wanda, New York, as announced in the May 1-14 ART NEWS was incorrectly dated. The sale will be held on Monday and Tuesday, May 26 and 27, at the Mulhall private gallery under the management of Chautauqua Summer Galleries. It will feature old masters, including Carpaccio, Ruisdael, Van der Neer, and Reynolds, and an important nineteenth century group among which a fine Corot and works by Daubigny are outstanding.

The Passing Shows

(Continued from page 26)

creating the illusion of water. Not self-consciously a "primitive" he gets space and wind into his work in several mediums.

Perky pencil caricatures are virtually head and shoulders above the other work of B. F. Dolbin, erstwhile Viennese illustrating reporter, seen in the first of a series of one man shows at Friendship House. The Stokowski is one of the best we've seen, and Einstein from the back couldn't be any one else. The watercolors are clean and sometimes agreeably brief. The best thing about the oils is their sure draftsmanship.

MOSES SOYER

WISTFUL and relaxed, the girls whom Moses Soyer loves to paint may be seen at the Macbeth Gallery in works of small compass but considerable emotional quality. Soyer catches his subjects in odd moments, and achieves his best effects when the emphasis is made with light, for his color is rather somber and his mood nearly always dreamy. Back Study is well painted, for the light falls upon the figure and brings out a rich paint quality which is lost in some of the others. Yvonne is a touching little creature and she loses nothing in her appeal by Soyer's interpretation. In fact, you feel that he could make a poor little match girl out of practically any woman he cared to paint. The Little Doormouse is delectable, however, and not as sentimental as it sounds. J. L.

BAUM; ESTHER DAY

IT IS eight years since Mark Baum showed his paintings, but the current one man group at the Perls Galleries is his third in New York. He is described as a primitive, and he does indeed paint the leaves of trees and flowers with the literal truth which we associate with an untutored but naturally talented artist. Bricks of houses are neatly blocked out and blinds are carefully drawn, but Baum has a style which is far from naïve. His grasp, for instance, of composition, to say nothing of atmosphere, as is shown in New Hamburg on the Hudson, puts it in a different class from work by an ordinary primitive artist. He ponders the Grand Concourse and manages to make its walk-up apartments glow with rosy color. He even uses the ungainly shape of a concrete tunnel in

a balanced design and endows the mean little houses of back streets with real character. In fact in these views of New York and its less fashionable environs, Baum conveys a great deal of local color in a very knowing manner.

Esther Worden Day won a Virginia Museum of Fine Arts scholarship last year. Her paintings in another room make an interesting contrast with Baum's, for she simplifies her forms down to essentials in a manner recalling Niles Spencer. Her color, however, is quite her own, and very ingratiating in Grey Day, glowing with opalescent hues. Her skies are particularly poetic, and in such works as Full Moon her use of brilliant blues is lovely and evocative. J. L.

MORE NEW SHOWS

SHADOW boxes lined with brilliant shades of velvet and ingeniously lighted, are the background for the sculpture and ceramics at the Clay Club, the work of a Cleveland artist, Sascha Brastoff. They are fragile little terracottas, the detail exceedingly delicate, though the actual modeling of the figures has considerable volume and sense of mass for all their small dimensions. Surfaces are lusterless, for Brastoff fires without a glaze, but by mixing color in the clay itself he gets some charming effects. Harvest, the brown figure of a native overflowing with vitality and avoirdupois, is characteristic. On her head is a platter of exotic fruits, worked out in the most meticulous and minute detail, a sharp contrast with the smooth modulation of the figure. A sense of humor animates many of these pieces, though tastes will differ as to the degree of success attained in some of the whimsical ones.

FROM Shearwater, Mississippi, comes the ceramic work of the three Anderson brothers, each of whom has his own specialty, and none of whom signs his pieces. It is being effectively exhibited at the No. 10 Gallery where the different style of each is brought out. One of them models small humorous figurines, pirates and Negroes of the deep South. A second does animals and birds, a pair of gulls being particularly attractive because of a simple carved surface and amusingly patched markings. The third brother fashions bowls and vases on a potter's wheel, and has experimented successfully with various



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glazes of his own, one beauty being based on ground oyster shells which unexpectedly contrive to produce a lovely, soft yet opalescent grey.

LIGHT and gossamer watercolors by L Desha, at the Arden Gallery are the work of a young artist who has been successful in murals which she has executed for Lord & Taylor. Some of the paintings she is now showing are deliberately decorative. Others, especially the portraits, have a more serious intention. Born in Yugoslavia, this artist is the godchild of Mestrovic, with whom she has studied in her early youth. Youthfulness is evidently a quality which she retains, for her work is as light-hearted and gamboling as anything seen around this spring.

SIXTY-EIGHT painters are in the Vendome Galleries' group show. We would especially mention Emma Stamoules' *St. Lawrence Landscape*, Anna Meltzer's large still-life, Joseph Guerin's watercolor *72d. St. & Broadway*, Winter, Neils Storm's *Sinking Ship*, Marie Lampasona's *Connecticut Church*, and Leo Quanchi's *Herring*.

The Arthur Schwieder Group is at the Montross Gallery and here the discerning will pick out Blanche Rothschild's *Central Park* for its modernized pointillism, Alice Sheldon's *Cosmos* and *Grapes* for a picture more attractive in composition than in color, Marion Lese's *Roses* for a study of different flower-holders and differing roses, and Natalie Jasiukynaitis's *Pagoda*.

AN ARTIST connected with a university is Antonio Segre who teaches at Columbia and whose oil landscapes of Florence, Italy, and Great Barrington, painted in a style more French than Italian, are on exhibit at the Passadroit Gallery. Of these the least tenuous are *Wet Day on the Piazzetta* and *The Brook at Great Barrington*.

AT THE Wakefield Gallery's group show you will be delighted by the graceful Venetian drawings of Edward Melcarth, the dark Ryderesque watercolors of Charles Owens (his first showing), Gladys Young's strongly brushed but firmly composed flower pieces, David Hill's designs of flowers. Note, too, the nostalgically Russian landscapes of Alexis Tiranoff, Katherine Van Cortlandt's clever watercolor of a room with many notes (room, robe,

roses) of red, the versatile renderings of Betty Parsons, and a Southern landscape from Henry Schnakenberg's four-square vision.

AT THE Eighth Street Galleries the Porto Rican artist Juan Depray has been showing his paintings which remind one so strongly of Diego Rivera. They are effective treatments of such themes as sugar cane workers, in which brown bodies with their identical burdens are worked into a closely knit design. A few of the heads are interpretations which, though generalized, do give a hint of personality. A pleasing one is *Girl in Blue*. Malcolm Leshner has also been showing watercolors of the Southwest here. Made in winter, they are unusual in their portrayal of a country which most artists paint in the blaze of summer sun, for snow softens some of the rugged mountains and tempers the brilliance of the western landscape.

PASTEL and gesso make a mixture so dense and rough that the paintings by Julia Eckel at Contemporary Arts are inches thick in some places. But they gain because of this rich surface, both in texture, and in the brilliance of their blended color. The flower paintings particularly vibrate with salmon pinks and greens which achieve their quality partly because of the thickness of the medium. Miss Eckel includes several paintings of women in this group, which is her first one man show in New York. These are fetching creatures, somewhat in the Marie Laurencin manner, only they are not ethereal or pastel, but have substance and impact. The observer thinks of them not as wraiths but as picturesque and alluring human beings. *Melancholy Figure*, unfortunately named, is the best of these Impressionistically painted figures. The artist has described her in soft tones, quite different from most of her works here.

FRED NAGLER'S religious paintings, in which faces are strongly stylized with finely penciled eyebrows and eyelids, are at the Midtown Galleries. *Without the Master*, *The Scourging at the Pillar*, *Pietà*, and *Madonna* give an impression of statuesque wistfulness. The technique is interesting with its cloudy color areas and little detail, but does not impart much positiveness to the theme of the pictures.

Nine Modern Masters

(Continued from page 31)

queiros' *The Sob* (with its equally irresistible recall of pure Spanish lachrymose dolor as in Luis de Morales and Ribera of the Baroque), there is present what twentieth century painters could offer to suit the best, if eclectic taste. Bonnard's quite famous *Breakfast Room*, latter-day Impressionist in its pleasing tonality and suggestion; Segonzac's *Landscape*, urbane and yet poetic in its more advanced apprehension of a nature no less pleasant as emotional surroundings; Hopper's rather journaliese, so much of its-day New York Movie; and the rather trying pedestrian, prosaic primitivism of Kane's *Through Coleman Valley*—all make a good show of a high average of 1941 visual experience. Towering above these are Matisse's superb color *tour-de-force*, *Coffee*, painted in the firm forms of his great year, 1917, and unmistakably pointing the direction of clear, ringing tone painting took in its wake; and Rouault's two vastly differing yet, as always, unified works—*Landscape of 1930* and the *Christ Mocked by Soldiers*, regrettably unphotogenic and difficult to date though it probably may be associated with *The Old King* that was worked on intermittently for twenty years prior to 1936. The first is a mysterious evoking of the strange path of modern life and, in its rich synthesis of atmosphere and figures, an answer to those who think Rouault detached from nature; the second an unforgettable moment in the dark chapters that are timeless, the solid, all too solid volume so strong beneath the dark mist of heavy color—it alone would be an acquisition to honor with a ceremony.

The Empire State

(Continued from page 14)

cipient of the picture was Katharine Cornell. One of the few more conventional choices was *Still-life*, an expert flower study by Florence Julia Bach, the more typical New York State picture being, we take it, either Robert McPherson's anecdotal, forthright study of a furnace room, or Mildred Streeter's warm-colored composition describing three pigs in a mud puddle. With its sincerity and flavor it may be felt that the show represents a new milestone in the American Painter's Progress. It is intended to make it a biennial.

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MILLS COLLEGE, CAL.: Special attraction of the Mills summer session (June 29 to August 8) is the fact that Fernand Léger will be an instructor. Not new to the game of teaching, the famous abstract master has conducted classes in Paris and at Yale University. Carlton Ball of the College's art department offers comprehensive craft courses.

DUBOIS, WYO.: Rocky-Y Ranch, on the Continental Divide, will be headquarters for painting and drawing classes supervised by Rufus Bastian of the Chicago Art Institute's faculty, and full credit will be given by the Institute for work done there. Red lava mountains, Douglas firs, rodeos, and Indian dances are among the attractions. Tuition is \$75 for the term. Prices for living accommodations range from \$5 weekly for a cabin to \$25 per week for cabin, board, horse, and guide.

ROCKPORT, MASS.: "Direct Watercolor" is taught by Grace M. Fitzpatrick to her summer classes which will be conducted from July 15 to August 15. A fishing town near Gloucester, wharves and seascape are the characteristic subject matter and water sports the chief recreation. Tuition for the term is \$25 and various types of accommodations are to be had. Richard Ritchie, teaching in the same picturesque location, will stress scientific painting technique with practical study of various pigments and mediums. From July 1 to September 1. The fee is \$35.

NEW YORK, N. Y.: Intensive study and continuous informal personal contact between student and faculty are the principles of art education practiced at the New Art School at 567 Sixth Ave. Under the direction of Alexander Dobkin faculty members are painters Moses and Raphael Soyer, and the sculptor, Chaim Gross. During the fall and winter terms lectures on art history and appreciation are given by the instructors and by invited speakers. Special summer classes in painting will be conducted by Moses Soyer four evenings a week during June and July; the fee for this course is \$25.

NEW YORK, N. Y.: Classes in landscape painting can be had without a change of address. Raymond O'Neill of Columbia University will be the supervisor of Sunday groups which leave Times Square by special bus in the morning and return at 10 P. M. Classes will be from May 25 to July 27, and fees, including tuition and transportation, are \$30 for the ten sessions. For details address Raymond O'Neill, Roselle, N. J.

SAN DIEGO: An impressive roster of leading watercolorists will be guest critics at the summer school of San Diego's Fine Arts Gallery. Classes will be coordinated by Rex Brandt who will lecture weekly, and instructors include Phil Dike, Phil Paradise, Millard Sheets, Milford Zornes, Tom Craig, and James C. Wright. The session is from June 26 to August 8; the tuition, \$25.

BRISTOL, ME.: Individual daily criticism and field trips for Maine landscape and seascape are featured at Ernest Thorne Thompson's summer school on the Pemaquid peninsula. Tuition rate for the eight week course is \$60 and a variety of accommodations from tourist homes to hotels are available in the vicinity.

HOLLYWOOD, CAL.: Short term sessions of six weeks, offering instruction to teachers and students in the fine arts and the crafts will be given from June 16 to the end of August at the Hollywood Art Center School. Along with the day classes, there will be evening groups and classes for juniors. Top fee is \$50.

KATTSKILL BAY, N. Y.: The summer session of Philadelphia's Cogslea Academy of Arts and Letters will be conducted on Elizabeth Island in the New York mountain region from July 14 to August 25. Instructors are painters Violet Oakley and Edith Emerson. Tuition is \$60 for six weeks; room and board from \$25 weekly.

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ASBURY PARK, N. J., Society of Fine Arts. July 1-Sept. 3. *Annual Summer Exhibition*. Open to all artists. Entry fee \$1.00. Medium: oil. Jury. Work received prior to opening date. Mrs. John Wiggin, Asbury Park Soc. of Fine Arts, Berkeley-Carteret Hotel, Asbury Park, N. J.

BLUE RIDGE, N. C., Southern Art Institute. August. *All-Southern Art Exhibition*. Open to all artists. All mediums. No jury. No prizes. Works due July 20. W. D. Weatherford, Director, 806 Third National Bank Bldg., Nashville, Tenn.

CHICAGO, ILL., Art Institute of Chicago. July 17-Oct. 5. *International Watercolor Annual*. Open to all artists. Mediums: watercolor, pastel, drawing, monotype, tempera, & gouache. Jury. \$1,100 in prizes. Entry cards due June 21; works June 19. Lester B. Bridgman, Art Institute, Chicago, Ill.

DALLAS, TEX., Museum of Fine Arts. Nov. 2-30. *Texas Print Annual*. Open to artists who have resided in Texas for one year prior to the exhibition. All mediums of prints. Jury. Purchase prizes. Entry cards due Oct. 25; works Oct. 26. Mrs. John Morgan, President, Dallas Print Society, Dallas Museum of Fine Arts, Dallas, Tex.

DENVER, COL., Denver Art Museum. June 17-Aug. 17. *Annual Exhibition*. Open to all artists. All mediums. Jury. \$150 in prizes. Entries due June 3. Fred Bartlett, 1300 Logan St., Denver, Col.

FITCHBURG, MASS., Fitchburg Art Center. June 1-July 1. *Regional Art Exhibition*. Open to artists residing within 35 miles of Fitchburg. All mediums. No jury. No

prizes. Entries due May 26. Kester Jewell, Director, Fitchburg Art Center, Fitchburg, Mass.

GLOUCESTER, MASS., North Shore Arts Association Galleries. June 29-Sept. 6. *North Shore Arts Association Annual*. Open to members only. Mediums: pictures in any medium, and sculpture. Jury. \$150 in prizes. Entry cards and works due June 6. Adelaide E. Klotz, Secretary, East Gloucester, Mass.

NEW YORK, N. Y., Academy of Allied Arts Gallery. July 1-Aug. 30. *Annual Summer Exhibition*. Open to all artists. Mediums: oil & watercolor. Works due before June 20. Leo Nadon, Director, 349 W. 86th St., New York, N. Y.

PITTSBURGH, PA., Carnegie Institute. Oct. 23-Dec. 14. *American Painting Exhibition*. Open to American citizens who have not shown in a Carnegie International. Medium: oil. Jury. \$3,200 in prizes. Homer Saint-Gaudens, Director, Carnegie Institute, Dept. of Fine Arts, Pittsburgh, Pa.

SAN DIEGO, CAL., Fine Arts Gallery. June 23-Sept. 1. *National Watercolor Exhibition*. Open to American artists. Mediums: watercolor, pastel, crayon & tempera. Purchase prize. Jury. Entry cards due June 6, works June 9. Reginald Poland, Director, Fine Arts Gallery, San Diego, Cal.

SAN FRANCISCO, CAL., Fine Arts School & Gallery. *Fine Arts School & Gallery Monthly Exhibitions*. Open to all artists. All mediums. No jury. No prizes. Works due 10th of each month. Edward E. M. Joff, Director, Fine Arts School & Gallery, 415 Jackson St., San Francisco, Cal.

OPEN COMPETITIONS

COVER DESIGN; Young People's Concerts of Philharmonic-Symphony Society. Contest for design for cover for program notes, to be based on theme of orchestra's 100th anniversary next year. Entrants must be between 12 and 16, inclusive. Ticket prizes. Jury. Entries due May 23. Write Philharmonic-Symphony Society, 113 W. 57th St., New York, N. Y.

CRANBROOK ACADEMY OF ART, BLOOMFIELD HILLS; Competitive scholarships of \$900 each for one year's study in architecture, sculpture or painting. Write for application blank before June 2. Richard P. Raseman, Executive Secretary, Bloomfield Hills, Michigan.

GOVERNMENT MURALS; Regional competitions for murals for fifteen Post Offices. One or more open to all U. S. artists except those of New England and N. Y. For information apply Editor of the Bulletin, Section of Fine Arts, Public Bldgs. Administration, Washington, D. C.

GOVERNMENT MURAL, SAN FRANCISCO; Rincon Annex P. O. National Competition. 27 mural panels. Award \$26,000. Closing date October 1, 1941. For information apply Section of Fine Arts, Public Buildings Administration, Federal Works Agency, Washington, D. C.

GUGGENHEIM MEMORIAL FOUNDATION; Fellowships of \$2,500 each for one year's research, or creative work in fine arts, including music. Open to all citizens of U. S. between ages of 25 and 40, or, in exceptional cases, over 40. Selections to be made on basis of unusual capacity for research, or proved creative ability. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry Allen Moe, Secretary General, John Simon Guggenheim Memorial Foundation, 551 Fifth Avenue, New York, N. Y.

HIGH MUSEUM SCHOOL OF ART, ATLANTA; Scholarship contest for one year's tuition. Open to high school graduates of current year, who must submit two examples of work by July 1. L. P. Skidmore, Director, 1262 Peachtree St. N.E., Atlanta, Ga.

"JUKE BOX" DESIGN; Institute of Modern Art. \$100 prize for best design for auto-

matic electric phonograph. Open to artists, architects and industrial designers. Designs must be submitted in color by June 1. S. Collier, Institute of Modern Art, 210 Beacon St., Boston, Mass.

MONTCLAIR ART MUSEUM SCHOOL; Scholarships awarded on basis of facility or recommendation to residents of Montclair or vicinity. Applications due in September. Mrs. Mary C. Swartwout, Director, Montclair Museum of Art, Montclair, N. J.

POSTER CONTEST; Museum of Modern Art. \$2,000 in prizes for national defense posters on Army recruiting, Defense Savings Bonds & Travel in American Republics. Jury. Entries due middle of June. Eliot F. Noyes, Dept. of Industrial Design, Museum of Modern Art, 11 W. 53rd St., N. Y. C.

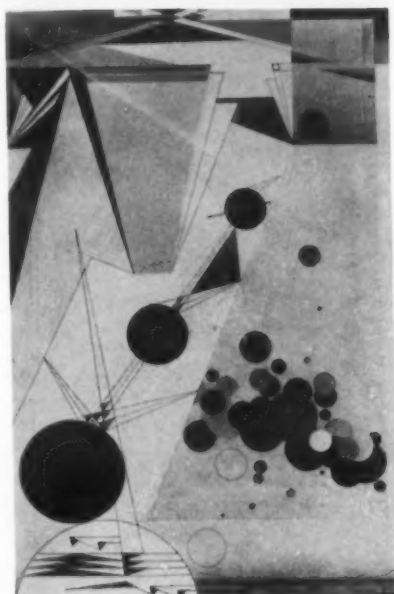
POSTER CONTEST; Federal Union. \$100 prize for poster on Union Now, America's New World Order; Union of the Free; Federal Union of Democracies. Jury. Entries due June 1. Write National Poster Contest, Union House, 10 E. 40th St., N. Y. C.

SCHOOL OF FINE AND APPLIED ART, PORTLAND (ME.); Scholarship of one year's free tuition to a Maine high school graduate. Applicants must submit examples of work by July 19. Alexander Bower, Director, School of Fine & Applied Art, 111 High St., Portland, Me.

SYRACUSE UNIVERSITY, SYRACUSE; One \$400 and four \$200 scholarships each for art and architecture. Applicants must meet college entrance requirements and submit examples of work by July 5. Applications due June 26. Dean H. L. Butler, College of Fine Arts, Syracuse, N. Y.

VIRGINIA MUSEUM OF FINE ARTS, RICHMOND; Fellowships for Virginia artists under 38 yrs. old. Open to artists or art students born in Virginia, or resident in Virginia for 5 years. Senior fellow: \$60 a month for 1 year; Junior Fellow: \$1,200 for first year, \$300 for second year; Scholar: \$500 plus tuition. Committee will make awards on merit and need. Applications due by June 1. Thos. C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

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THE EXHIBITION CALENDAR

ALBANY, N. Y., Inst. of Art: Upper Hudson Annual, to June 1.

ANDOVER, MASS., Addison Gall.: Prints from U. S. & Uruguay, to May 21.

ANN ARBOR, MICH., Univ. of Michigan: Kokoschka, to May 20.

APPLETON, WIS., Lawrence Coll.: A Festival Theatre at Williamsburg, May 19-June 2.

ASBURY PARK, N. J., Soc. of Fine Arts: Watercolor & Sculpture Annual, to June 2.

AUBURN, N. Y., Cayuga Museum: E. Townsend; S. E. George, to June 2.

AUSTIN, TEX., Univ. of Texas: Faculty Exhibit, to May 20.

BALTIMORE, MD., Friends of Art House: Maryland Artists, to May 31.

Museum: Design Decade; W. Teague; E. Hutzler; A. Clayton, to May 25.

Walters Gall.: Sevres Porcelain, to May 25.

BATON ROUGE, LA., Louisiana Art Commission: American Oils; Wood Turnings, to May 25.

BENNINGTON, VT., Museum: M. Huse; C. Bartlett, to May 31.

BETHLEHEM, PA., Lehigh Univ.: Contemporary American, to June 9.

BEVERLY HILLS, CAL., Taylor Gall.: E. Reindel, to May 31.

BINGHAMTON, N. Y., Museum: Fine Arts Society, to May 31.

BOSTON, MASS., Doll & Richards: Fantasia Watercolors, to May 24.

Guild of Boston Artists: Members Annual, to June 28.

Grace Horne Gall.: P. Erickson; G. Yater, to May 24. L. Rotch, sculpture, May 26-June 14.

Inst. of Modern Art: Contemporary American Ptg., to June 15.

Museum of Fine Arts: New England Embroideries, to May 31.

Vose Gall.: Cutler; Cummings; Dubaniewicz, to May 17. D. Defauw, to May 24.

BRADENTON, FLA., Memorial Pier Gall.: "Flower Show," to May 24. Fassett Family Exhibit, to May 31.

CAMBRIDGE, MASS., Fogg Museum: American Landscape Ptg.; Indian Ptg., to June 1.

Germanic Museum: Student Taste in Art, to May 19.

CHARLOTTE, N. C., Mint Museum: Regional Exhibit, to June 30.

CHICAGO, ILL., Art Inst.: French Exhibit; Thorne Miniature Rooms, to May 20.

Kuh Gall.: L. Feininger, to May 31.

CINCINNATI, O., Art Museum: Expressionism, to May 20. Ohio Watercolor Society, to May 25. British Contemporary Prints, to June 8.

CLEVELAND, O., Museum of Art: Cleveland Artists Annual, to June 8.

COSHOCTON, O., Johnson-Humrickhouse Museum: Anniversary Exhibit, from May 1.

DALLAS, TEX., Museum of Fine Arts: F. McClung, to May 24. S. Lamond, May 25-June 8.

DAVENPORT, IA., Municipal Gall.: Iowa Honorary Exhibit, to May 27.

DAYTON, O., Art Inst.: American Ptg., to May 31.

DELAWARE, O., Wesleyan Univ., Argentine Exhibit, to June 10.

DENVER, COL., Art Museum: Portinari, to May 29. Decorative Arts, to May 31.

DETROIT, MICH., Inst. of Art: Art from the Two World's Fairs, to May 31.

ELGIN, ILL., Elgin Acad., American Ptg., to May 25.

ELMIRA, N. Y., Arnot Gall.: African Watercolors by S. Ross, to May 31.

ESSEX FELLS, N. J., James Marsh, Inc.: Reginald Marsh, to May 31.

EVANSVILLE, IND., Soc. of Fine Arts: Prints, to May 30.

FITZBURGH, MASS., Art Center: Jonas Lie Memorial Exhibit, to May 31.

FORT WAYNE, IND., Art Museum: Pigs. from J. M. Hamilton Estate, to May 31.

GALLUP, N. M., Art Center: M. Gambee, to June 1.

GREEN BAY, WIS., Neville Museum: Frederick Muhls, to May 31.

GREENWICH, CONN., Library: Greenwich Artists Annual, to May 24.

GROSSE POINTE FARMS, MICH., Alger House: French Drawings, to June 1.

HAGERSTOWN, MD., Washington Museum: Robert Gates, to June 1.

HARTFORD, CONN., Moyer Gall.: Harve Stein, to May 31.

Wadsworth Atheneum: Needlework Landscapes, to May 20.

INDIANAPOLIS, IND., John Herron Museum: Indiana Artists Annual, to June 1.

IOWA CITY, IA., Univ. of Iowa: Big Ten Exhibit, to June 11.

ITHACA, N. Y., Cornell Univ.: Index of American Design, to June 1.

KALAMAZOO, MICH., Inst. of Arts: Kalamazoo Artists Annual, to May 31.

KANSAS CITY, MO., Nelson Gall.: Cleveland Artists; Prints, to May 31.

LA GRANDE, ORE., Grande Ronde Valley Art Center: Oil Pigs., to May 26. Debry Engravings, May 26-June 16.

LAWRENCE, KAN., Univ. of Kansas: Raymond Eastwood, to May 31.

LOS ANGELES, CAL., Art Center School: Stevan Dohanos, drawings, to June 1.

County Museum: Enjar Hansen, to May 29.

Dalzell Hatfield Gall.: R. Coules; M. Sheets, to June 1.

Foundation of Western Art: Painters of New Mexico, to May 31.

Municipal Art Commission: Riverside Art Assoc., to May 31.

Stendahl Gall.: P. Klee, to May 18. Sculpture by C. Lloyd & L. Montgomery, May 19-31.

LOUISVILLE, KY., River Road Gall.: B. Tchotkowski, to May 24. W. Henry, May 25-June 7.

MANCHESTER, N. H., Currier Gall.: Puppets, to May 24. Cleveland Artists; H. Cady, to May 31.

MASSILLON, O., Museum: Contemporary American Prints, to May 31. Modern European Pigs., May 21-June 4.

MIDDLETOWN, CONN., Wesleyan Univ.: Prints by P. Kappel, to May 31.

MILLS COLLEGE, CAL., Art Gall.: Chinese Pottery & Porcelain, to May 23. Art Department Annual, May 25-June 9.

MILWAUKEE, WIS., Art Inst.: Wisconsin Crafts, to May 30. American Pigs., to June 9.

Layton Gall.: Wisconsin Artists; Flower Pigs., to May 31.

MINNEAPOLIS, MINN., Inst. of Arts: Modern European Prints; Chinese Bronzes, to May 31.

Univ. Gall.: Primitive Art, to May 28.

Stage Design, to May 30.

Walker Art Center: American Prints, to May 30. C. Haupers, to June 10.

MONTCLAIR, N. J., Art Museum: Herbert Banta, to May 25.

MORGANTOWN, W. VA., Art Center: Block Prints, to May 19. Wood Engravings by L. Ward & D. Rice, May 19-June 9.

NEWARK, N. J., Art Club: Newark Artists Annual, to May 31.

Museum: Three Southern Neighbors; Animal Portraits, to June 1.

Rabin & Krueger: J. Pielage, to May 20.

NEW HAVEN, CONN., Yale Art Gall.: British Plate, to May 25. Turkish & Greek Embroideries, to May 31.

NEW LONDON, CONN., Connecticut Coll.: Goya Prints, to May 31.

NEW ORLEANS, LA., Delgado Museum: 35 Under 35, May 18-June 2.

NORRIS, TENN., Anderson County Art Center: Pigs. of New England Coast, to May 30.

OAKLAND, CAL., Art Gall.: Sculpture Annual, to June 1.

OKLAHOMA CITY, OKLA., WPA Art Center: Textiles, to May 19. A. DeWeese, to May 24.

OLIVET, MICH., Olivet Coll.: Modern Housing, to May 17. French Drawings, May 19-31.

OMAHA, NEB., Joslyn Memorial: Sculpture by M. Allen; F. Perri; Contemporary Pigs., to May 31.

OTTUMWA, IA., Art Center: Pigs. of The Circus, to May 30.

PARKERSBURG, W. VA., Fine Arts Center: Annual Exhibition, to May 19. Watercolors, May 19-June 1.

PENSACOLA, FLA., Art Center: Useful Decorative Arts, to May 31.

PEORIA, ILL., Public Library: Oil Pigs., to May 25.

PHILADELPHIA, PA., Art Alliance: Modern Sculptors, to May 25. Watercolor Club, to May 31.

Carlen Gall.: Joseph Hirsch, to May 30.

PITTSBURGH, PA., Carnegie Inst.: E. Warner; Modern Mexican Art, to May 25.

American Provincial Pigs., to June 1.

Univ. of Pittsburgh: Old Pittsburgh, to June 12.

PITTSFIELD, MASS., Berkshire Museum: H. Rome; Toiles de Jouy; Pan American Exhibit, to May 31.

PORTLAND, ORE., Art Museum: W. Philipp, to May 30. Mural Sketches, to June 1.

PROVIDENCE, R. I., Rhode Island School of Design: Japanese Prints, to May 31.

RALEIGH, N. C., WPA Art Center: Woodcuts by J. Lankes, to May 31.

RIDGEWOOD, N. J. Library: Boris Wolf, May 22-June 2.

ROCHESTER, N. Y., Art Gall.: Rochester-Finger Lakes Exhibit, to June 2.

Public Library: F. McCreery; C. Langenbach, to May 31.

ROSWELL, N. M., Museum: New Mexico Pigs., to May 31.

SACRAMENTO, CAL., Crocker Gall.: V. Dayton; Craft Guild, to May 31.

State Library: British Scene by British Artists, to May 24.

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BALTIMORE, MD.

ST. LOUIS, MO., City Art Museum: "The
City," to June 15. P. Klee, May 25-June
22.

SALT LAKE CITY, U., Inst. of Fine Arts:
B. Andelin; Matisse Drawings; Santa
Barbara Watercolorists, to May 31.

SAN DIEGO, CAL., Fine Arts Gall.: Con-
temporary Americans; Business Men's Art,
to May 31.

SAN FRANCISCO, CAL., Courvoisier Gall.:
A. Kent, to May 21. R. Kennicott, May 22-
June 11.

De Young Museum: M. Ray; Meissen Por-
celain, to May 31.

Elder & Co.: J. H. Cox, to May 31.
Fine Arts School: California Artists, to
June 8.

Museum of Art: E. Graham, to May 26.
Palace of Legion of Honor: Italian Bar-
oque Ptg., from May 16.

SANTA BARBARA, CAL., Faulkner Gall.:
No. California Art; American Drawings,
to May 31.

SANTA FE, Museum: Indian Ptg.; W. Bam-
brook; J. Mabry, to May 31.

SHREVEPORT, LA., State Art Gall.: South-
ern States Art League, to May 17.

SIOUX CITY, IA., Art Center: Local Artists,
May 16-31.

SOUTH HADLEY, MASS., Mt. Holyoke Coll.:
American Ptg., May 17-June 9.

SPRINGFIELD, ILL., State Museum: No.
Mississippi Valley Artists, to Sept. 1.

SPRINGFIELD, MASS., Museum of Fine Arts:
Silk Screen Prints, to June 12.

SPRINGFIELD, MO., Art Museum: Ptg.
from Butler Art Inst., to May 28.

ACA, 52 W. 8, David Burluk, to June 1.
Acquavella, 38 E. 57, Segy, to May 31.

Allison, 32 E. 57, Bellows: Drawings, to
May 31.

American British, 44 W. 56, J. Craske;
Sculpture, to June 7.

Arden, 460 Park, Garden Sculpture, to
June 1.

Argent, 42 E. 57, Nat'l Ass'n of Women Ar-
tists, May 19-June 27.

Artists, 113 W. 13, H. Bowden; L. Steig,
to May 26. Belle Schaeffer, May 27-
June 9.

Associated American, Art Directors Club, to
May 24. Adolf Dehn, to June 7.

Babcock, 38 E. 57, American Paintings,
May 19-Sept. 1.

Barbizon, Lexington at 63, E. Townsend,
to June 16.

Bignon, 32 E. 57, W. Hayter, to May 31.

Bland, 45 E. 57, Early American, to May 30.

Bonestell, 106 E. 57, Portraits, May 19-31.

Brooklyn Museum, Toulouse-Lautrec Prints,
to June 1.

Buchholz, 32 E. 57, Beckmann, to May 17.

Kurt Roesch, May 19-31.

Carstairs, 11 E. 57, Contemporary French,
to June 7.

Clay Club, W. 8, Brastoff: Sculpture, to
June 7.

Contemporary Arts, 38 W. 57, J. Eckel, to
May 24. "The Hudson River": Group
Show, May 26-June 30.

Cooper Union, Cooper Sq., Recent Accessions,
to June 16.

Decorators, 745 Fifth, Paintings for the
Home, to May 24.

Designer-Craftsmen, 64 E. 55, Summer Ex-
hibition, to June 29.

Downtown, 41 E. 51, "What is Wrong with
this Picture?" to May 29.

Durand-Ruel, 12 E. 57, Juliette Bendix, to
May 29.

Eggleston, 161 W. 57, Dutch Masters, to
May 31.

8th St. 39 E. 8, Cozzens: Hurley, to May 31.

Ferargil, 63 E. 57, American Landscapes,
to June 1.

Findlay, 69 E. 57, F. V. Smith, to June 7.

460 Park Ave., Portraits of Business Men,
to May 24.

French, 41 E. 57, Impressionists, to May 31.

Friendship House, 1010 Park, Dolbin, to
May 23.

Gimbel Bros., Hearst & Mackay Collections,
to June 1.

Ginsberg & Levy, 36 E. 57, Colonial Chip-
pendale, to June 7.

Grand Central, 15 Vanderbilt, Vanishing
America, to May 23.

Harlow, Keppel, 670 Fifth, American Print-
making, to May 31.

Harriman, 61 E. 57, Utrillo, to May 31.

Kleeman, 38 E. 57, American Paintings, to
May 31.

Knoedler, 14 E. 57, Seyk: War Caricatures,
May 22-June 7.

Kohn, 608 Fifth, J. Grosse, May 26-June 20.

Kraushaar, 730 Fifth, Gifford Beal, to June 7.

John Levy, 11 E. 57, Early American, to
June 14.

Julien Levy, 15 E. 57, Dali, to May 19.

Macbeth, 40 E. 57, Blauvelt Associates, to
May 24. Summer Exhibition, May 26-
Sept. 1.

*EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED.

SYRACUSE, N. Y., Museum of Fine Arts:
N. Y. State Exhibition, to May 31.

Syracuse Univ.: Fine Arts Faculty Exhibit,
to May 31.

TOLEDO, O., Museum of Art: Toledo Artists
Annual, to June 1.

TOPEKA, KAN., Community Art Center:
American Prints, to May 30.

Washburn Coll.: Prints, to May 18.

TULSA, OKLA., Philbrook Museum: Artist
as Reporter; F. Lancken, to June 1.

UTICA, N. Y., Munson-Williams-Proctor
Inst.: A. Davies; American Prints, to
May 28.

WASHINGTON, D. C., Corcoran Gall.: R.
Lyon, to May 25.

Little Gall.: F. Tomlinson, to May 25.

Phillips Gall.: M. Phillips; Picasso Prints
& Drawings, to June 1.

Smithsonian Inst.: Etchings by C. Park-
hurst, to May 31.

WEST PALM BEACH, FLA., Norton Gall.:
Norton Collection of Ptg.; Jade Exhibit,
to June 30.

WICHITA, KAN., Art Museum: Indian
Handicrafts; W. Crumbo, to May 31.

WILMINGTON, DEL., Art Center: Japanese
Art, to May 25. Sculpture Show, to June
22.

WILMINGTON, N. C., Museum of Art: Mod-
ern Ceramics, May 19-31.

YONKERS, N. Y., Hudson River Museum:
Yonkers Art Assoc. Annual, to May 31.

YOUNGSTOWN, O., Butler Art Inst.: Youngs-
town Artists, May 16-June 15.

M. Wright, May 23-June 15.

NEW YORK CITY*

Marchais, 40 E. 51, Tibetan Silver, to May
31.

Matisse, 41 E. 57, Calder: Mobiles, May 27-
June 14.

Mayer, 41 E. 57, Contemporary Prints, to
May 31.

McDonald, 665 Fifth, Winslow Homer:
Prints, to May 31.

Metropolitan Museum, The China Trade, to
Sept. 21. Two Million Art Students, to
June 30.

Midtown, 605 Madison, Fred Nagler, to May
31.

Milch, 108 W. 57, American Paintings, to
June 30.

Montross, 785 Fifth, Arthur Schwiedler
Group, to May 31.

Morton, 130 W. 57, Group, to June 1.

Museum of Modern Art, Art of Britain at
War, May 22-Sept. 1.

Museum of N. Y. C., Daniel Frohman Memo-
rial, to Sept. 1.

Newhouse, 15 E. 57, R. Neilson, to May 24.

Newman, 66 W. 55, Group, to June 1.

N. Y. Historical, "New York as the Artists
Knew It," to Aug. 1.

N. Y. School of Fine & Applied Art, 136 E.
57, Annual Show, to May 20.

Nierendorf, 18 E. 57, Group, to June 1.

No. 10, 19 E. 56, Ceramics, to May 31.

Non-Objective, 24 E. 54, Moholy-Nagy, to
May 23.

Old Cloisters, 698 Ft. Washington, Barnard
Collection, to May 30.

Orrefors, 5 E. 57, Ship Models, May 19-
June 7.

O'Toole, 24 E. 64, Statesbury Coll., to May 25.

Passedoit, 121 E. 57, Angelo Segre, May
19-31.

Perls, 32 E. 58, Day; Baum, to June 7.

Pinaothea, 777 Lexington, Model, to May
31.

Reed, 46 W. 57, Johansen; Lawrence, May
19-June 1.

Rehn, 683 Fifth, A. Brook, to June 7.

Raymond & Raymond, E. 52, Meyer Hiler, to
May 30.

Riverside, 310 Riverside, Silvermine Guild,
to May 25.

Robinson, 716 Fifth, Antique Miniature
Silver, to May 22.

Schoenemann, 605 Madison, Italian Masters,
to May 31.

Sculptors Guild, Village Sq., Annual Show,
to June 1.

Victor Spark, 116 E. 58, Early American, to
June 7.

St. Etienne, 46 W. 57, Vienna Flower Paint-
ings, to May 31.

Sterner, 9 E. 57, Summer Show, to Aug. 1.

Tonying, 5 E. 57, Chinese Paintings, to May
29.

Vendome, 23 W. 56, Group, to May 24. Five
Painters, May 25-June 7.

Vernay, 124 E. 55, English 18th Century
Furniture, to June 1.

Wakefield, 64 E. 55, Watercolor Group, to
May 29.

Weyhe, 794 Lexington, Fred Bliss, to May
24. B. Meier: Graefe, May 26-June 14.

Whitney Museum, Myers Memorial, to May
29.

Willard, 32 E. 57, Varda: Mosaics; Neck-
laces, to May 24. W. Hayter; Plasters &
Etchings, May 26-June 7.

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JULY 1-31

THIRD NATIONAL GALLERY number

on the Italian Renaissance and other Sculpture; the American paintings; and including the first authentic account of the scientific conditioning of the paintings in the Gallery by its Consultant Restorer, Stephen S. Pichetto. Full-page plates and unique details of the sculptures as well as remarkable photographs of the processes of cleaning, cradling and other means of preserving the pictures will constitute the illustrations of this last of three memorable issues on the greatest single addition to the art treasures of America.

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